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American Literature—A Laboratory Method

AMERICAN LITERATURE —A LABORATORY METHOD

BY
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Introduction

To read about authors, rather than to read the authors themselves, is perhaps a tendency at the present time. But the "laboratory method" in literature makes one know the works of authors, at first hand.

To carry out such a method is the aim of this book. A scheme of reading lists that give definite references to an author's work is arranged so as to show :

1. How the author is a product of his environment ;
2. His own development, and characteristics ;
3. The part he plays in the development of American literature.

Questions based upon the reading follow each syllabus. They challenge a search, and are so planned as to deduce the evolution of the department of thought considered. Whether that department be Criticism of Letters, Realism, Idealism, or Local Portraiture, the continuity, up to the present time, is developed by these questions. Imaginative literature, in the form of the novel, is added as a clothing for the period studied. No critical matter is given, except that which is referred to in an author's own work. Thus Poe and Howells are made to express their own canons of art for the "short story" and "realism"; and Stedman illustrates his own method of scientific criticism.

In suggesting the valuation of authors, it has been the endeavor of the writer to present the consensus of opinion of such authorities as Edmund Clarence Stedman, Charles Richardson, Henry James, William Dean Howells, Moses Coit Tyler, William Trent, Barrett Wendell, William Payne, Lewis Gates, Matthew Arnold, Leslie Stephen, Edward Dowden.

Although the increase of libraries makes more and more possible the laboratory method, yet these facilities are varied. In making out the reference lists, therefore, the writer has had constantly in mind three classes of readers: (1) those who have access to a city library; (2) those who have access to a town library; (3) those who have a small private library. To make authors' originals accessible to these three classes of readers, duplicate references are given. To secure the benefit of the invaluable American Anthology of Stedman, the publication of this book has been delayed until the present time.

Four chapters of the AMERICAN LITERATURE—A LABORATORY METHOD have, in typewritten sheets, been used by the classes at Drexel Institute for the last three years. The plan of work has been as follows:

An assignment of a certain amount on the reading list is made, to be covered by especial reference to the research questions covering that amount. At the next recitation the students bring in the result of their search. They are encouraged to give their own impressions, and in the class

discussion, every opportunity is given for the development of each student's power of assimilation and discrimination. Often a paper is called for, after finishing the study of Emerson, Lowell, Poe, etc., and the "Questions" form a guide for the arrangement of material.

A special feature of the book is the consideration of *living* authors. On this account it is believed that the book will be of service not only to students, and literary societies, but to those who are individually seeking general culture. In these times of many books, it becomes imperative that one should know what to read, and how to read, so that the power for the enjoyment of what is best may be increased. And that our own American literature in its hopefulness, resoluteness, and purity, embodies the ideals of American life, no one can gainsay.

Drexel Institute, Philadelphia, June 15, 1901.



Working List of Reference Books

ARRANGED ALPHABETICALLY BY AUTHORS

[In the syllabuses the references appear under the name of the author, as : Stedman-Hutchinson ; Stedman's Anthology ; Carpenter, etc. In this list the full title of the book, its publisher, and date of publication appear.]

- ADAMS, HENRY History of the United States. 9 vols. N. Y. Scribner, 1890-93.
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Reign of Law. N. Y. Macmillan, 1900.
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(xiii)

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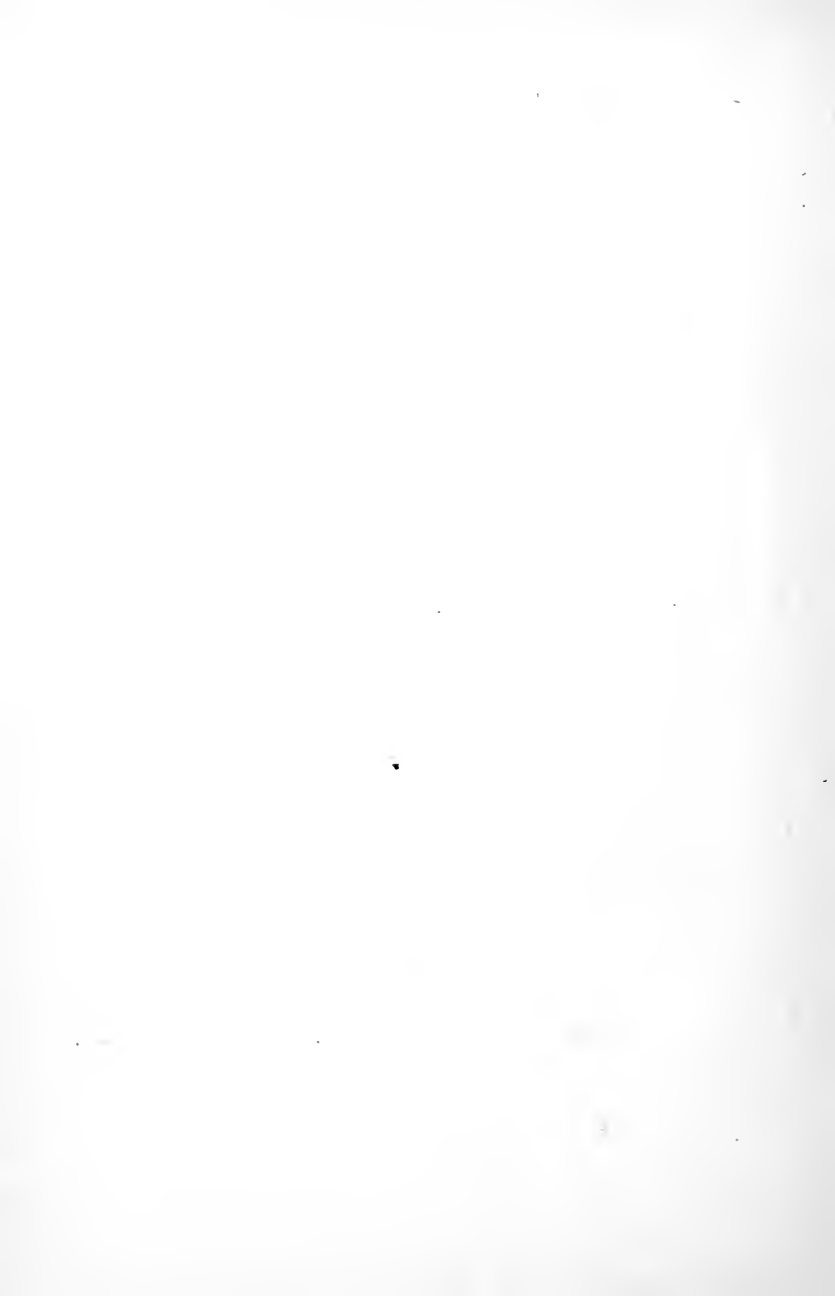
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True Relation of Such Occurrences and
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- WALLACE, LEW Ben Hur. N. Y. Harper.
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Comp. Songs of Three Centuries. Bost. Houghton.
- WILKINS, MARY E. Humble Romance and Other Stories. N. Y. Harper.
- WINTHROP, THEODORE . . John Brent. N. Y. Holt, 1876.
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The theory of books is noble. The scholar of the first age received into him the world around; brooded thereon; gave it the new arrangement of his own mind, and uttered it again. It came into him life; it went out of him truth. It came to him short-lived actions; it went out from him immortal thought. It came to him business; it went from him poetry. It was dead fact; now it is quick thought. It can stand, and it can go. It now endures, it now flies, it now inspires. Precisely in proportion to the depth of mind from which it issued, so high does it soar, so long does it sing.

(Emerson: The American Scholar.)

CHAPTER I

Colonial Period (1607-1765)

SYLLABUS A

Early
Colonial
Period

Captain John Smith (1579-1631)

A TRUE RELATION OF VIRGINIA :

Adventure on the Chickahominy, Stedman-Hutchinson, Vol. 1, p. 3.

GENERAL HISTORY OF VIRGINIA :

Romance of Pocahontas, Stedman-Hutchinson, Vol. 1, p. 10.

William Bradford (1590-1657)

HISTORY OF PLYMOUTH PLANTATION :

The Pilgrims, Carpenter, p. 451.

Anne Bradstreet (1612-1672)

THE TENTH MUSE LATELY SPRUNG UP IN AMERICA:

Duyckinck, Vol. 1, p. 51 ; Stedman-Hutchinson, Vol. 1, p. 311.

Bay State Psalm Book

Stedman-Hutchinson, Vol. 1, p. 211.

Later
Colonial
Period

Samuel Sewall (1652-1730)

Some few lines toward a Description of New Heaven as it makes to those who stand upon the New Earth, Carpenter, p. 457.

"The Mather Dynasty"

"Under this stone lies Richard Mather
Who had a son greater than his father
Had eke a son greater than either."

Old Epitaph.

Later
Colonial
Period

Cotton Mather (1663-1728)

MAGNALIA :

The Phantom Ship, Carpenter, p. 6.

WONDERS OF THE INVISIBLE WORLD :

How Martha Carrier Was Tried, Stedman-Hutchinson, Vol. 2, p. 125.

Jonathan Edwards (1703-1758)

Natural Men Are God's Enemies, Carpenter, p. 21.

Nature and Holiness, Carpenter, p. 16 ; Stedman-Hutchinson, Vol. 2, p. 373.

Sarah Pierrepont, Carpenter, p. 18 ; Stedman-Hutchinson, Vol. 2, p. 381 ; Warner's Lib., Vol. 13, p. 5182.

General
Reading

Landing of the Pilgrims Mrs. Hemans.

Courtship of Miles Standish . . . Longfellow.

John Eliot's Bible Hawthorne's Grandfather's Chair, Part I., ch. 8.

King Noanett J. S. Stimson.

Standish of Standish Jane Austin.

Governor Endicott and the Red

Cross Hawthorne's Twice Told Tales.

To Have and To Hold Mary Johnston.

The Making of Christopher Ferringham Beulah Marie Dix.

Questions on the Colonial Period

1. Although American literature must hold in common with English literature language, moral and religious ideals embodied in the English Bible, and the legal and political ideals grouped around Common Law, why should it be considered an independent and distinct literature?
2. What great men were writing in England when settlements in North America began?
3. How did the resolute English temper show itself in both Cavalier and Puritan?
4. (a) How account for the fact that the South gave such leaders to the Revolution? (b) Who were these leaders?
5. Account for the outranking average intelligence and morality of the North.
6. Explain the primness and credulity that crept in.
7. Why do we find no early American poet or story-teller?
8. (a) What is the pioneer American book? (b) What is there graphic in it? (c) What is the source of the Pocahontas story?
9. How may William Strachey's account of his shipwreck on the way to the Virginia colony have suggested to Shakespeare certain passages in "The Tempest"?
10. (a) How was the aristocratic character of the South shown in the life? (b) Why did the Church suffer? (c) Why did education fare ill?
11. How do you account for so little later colonial literature in the South?
12. What modern novels give pictures of the Jamestown colony?

13. Where may we go for a picture of the hardships of New England life?
14. Bring out a few characteristics of the primitive New England town life.
15. (a) Who were the two chronicle-historians of the infant colonies? (b) What precious pages were lost for two hundred years and how returned to Massachusetts? (c) What other document has not been published in its entirety till this century?
16. (a) What was the power of the New England parson? (b) What is meant by O. W. Holmes's phrase, "the Brahmin caste of New England"?
17. Who was the "Apostle of the Indians" and what work did he do?
18. (a) What was the first book printed in America? (b) What is its literary value?
19. (a) Who was the "pioneer blue-stocking"? (b) Who was her most famous literary descendant? (c) What in her poetic subjects suggests that her Pegasus is always inspired by the number four? (d) What local color in her work? (e) How did her contemporaries receive her?
20. What melodies gathered together in these early days were better remembered by time than the Tenth Muse?
21. What story of Hawthorne's shows the severe, hard side of the Puritan character?
22. How is the piety of Judge Samuel Sewall expressed in his quaint description of the New Heaven?
23. Quote the epitaph which describes the Mather dynasty.
24. What tragedy that eventually broke the power of the clergy, did the writings of the most famous member deal with?

25. How did Judge Sewall show publicly his remorse for his part in this tragedy?
26. What printed protest by Robert Calef against this superstition was officially burned by Cotton Mather?
27. (a) In what work did Cotton Mather try to uphold the political power of the clergy? (b) What curious registry of the fervent Puritan belief in direct answer to prayer does it give? (c) What in the fantastic, rhythmical style of its prose suggests the seventeenth century prose of Fuller and Sir Thomas Browne?
28. (a) Who was the minister that, separating politics from religion, first in his writings struck the note of the ideal? (b) What poetic spirit is shown in his work? (c) Why is he called the "Dante of the pulpit"? (d) What is the name of his great work that shows him a master of subtle logic? (e) What idealistic quality do all his writings show?
29. What name in this period deserves to stand for actual achievement in literature?
30. What names stand only for historical interest?
31. What is the one quality in literature that America developed in this period that will be embodied later by Channing and Emerson?

CHAPTER II

Revolutionary Period (1765-1800)

SYLLABUS A

The New
Type

Benjamin Franklin (1706-1790)

POOR RICHARD'S ALMANAC :

Father Abraham's Speech, Carpenter, p. 36 ; Matthews, p. 26 ; Warner's Lib., Vol. 15, p. 5946.

LETTERS :

The Whistle, Duyckinck, Vol. 1, p. 111 ; Stedman-Hutchinson, Vol. 3, p. 27.

Dialogue between Franklin and the Gout, Duyckinck, Vol. 1, p. 112 ; Stedman-Hutchinson, Vol. 3, p. 29.

AUTOBIOGRAPHY :

Entrance into Philadelphia, Carpenter, p. 31 ; Stedman-Hutchinson, Vol. 3, p. 6 ; Warner's Lib., Vol. 15, p. 5941.

The
Orators

Josiah Quincy (1744-1775)

An Interview with Lord North, Stedman-Hutchinson, Vol. 3, p. 290.

Patrick Henry (1736-1799)

The Alternative, Stedman-Hutchinson, Vol. 3, p. 214 ; Warner's Lib., Vol. 18, p. 7242.

The
Statesmen

George Washington (1732-1799)

On His Appointment as Commander-in-Chief, Stedman-Hutchinson, Vol. 3, p. 146.

A Military Dinner Party, Stedman-Hutchinson, Vol. 3, p. 152.

**The
Statesmen**

Alexander Hamilton (1757-1804)

Essays in "The Federalist," ed. by Paul L. Ford.

Ballads of the Revolution

Yankee Doodle, Duyckinck, Vol. 1, p. 463; Stedman-Hutchinson, Vol. 3, p. 338.

The Dance, G. C. Eggleston, Vol. 1, p. 94; Stedman-Hutchinson, Vol. 3, p. 356.

Nathan Hale, G. C. Eggleston, Vol. 1, p. 43; Stedman-Hutchinson, Vol. 3, p. 347.

**Early
Poetry**

John Trumbull (1750-1831)

McFingal's Dole, Stedman-Hutchinson, Vol. 3, p. 406.

Character of McFingal, Griswold's Poets, p. 45.

Philip Freneau (1752-1832)

The Indian Burying-ground, Griswold's Poets, p. 35;
Stedman's Anth., p. 4; Stedman-Hutchinson, Vol. 3, p. 452.

The Wild Honeysuckle, Griswold's Poets, p. 36;
Knowles, p. 1; Stedman's Anth., p. 4; Stedman-Hutchinson, Vol. 3, p. 453.

Novelist

Charles Brockden Brown (1771-1810)

ARTHUR MERVYN:

Yellow Fever in Philadelphia, Carpenter, p. 97;
Griswold's Prose, p. 114.

EDGAR HUNTLY:

Adventure with a Gray Cougar, Carpenter, p. 89.

**Familiar
Letters**

John Woolman (1720-1772)

JOURNAL:

An Angelic Dispensation, Stedman-Hutchinson,
Vol. 3, p. 82.

An Early Case of Conscience, Duyckinck, Vol. 1,
p. 146.

General
Reading

Hugh Wynne S. Weir Mitchell.
Bow of Orange Ribbon Amelia E. Barr.
Septimius Felton Nathaniel Hawthorne.
The Spy James Fenimore Cooper.
Janice Meredith Paul Leicester Ford.
Richard Carvel Winston Churchill.
The Regicides F. H. Cogswell.

Questions on the Revolutionary Period

1. Contrast the theme of Colonial thought with that of Revolutionary thought.
2. How may the change be accounted for?
3. Into what three groups do the thirteen colonies naturally fall?
4. (a) Which was rich in life—the raw material for literature? (b) Which was cosmopolitan and tolerant? (c) Which emphasized education?
5. (a) What man is typical of the new American era? (b) Why may he be called the “Abou Ben Adhem” of his time? (c) How does he stand as the first illustration of America’s peculiar pride—a self-made man?
6. (a) What books influenced him as a boy? (b) What was his method of acquiring a good style of writing English? (c) How did he train the American character to frugality and industry? (d) Give some maxims of his worldly-wise philosophy.
7. (a) What book reveals his own personality? (b) In what does its perennial charm lie? (c) What was the lesson in “Father Abraham’s Speech”? (d) What was the point in “The Whistle”? (e) What instances of American humor in Franklin’s “Dialogue”? (f) How is his style a model in clearness and simplicity?
8. (a) What Philadelphians were associated with him in scientific pursuits? (b) How was it that Philadelphia was the metropolis of the new nation?
9. (a) What facts show Franklin’s political prominence? (b) What was his creed as stated by himself?

10. How are Jonathan Edwards and Benjamin Franklin contrasted as world-redeeming forces?
11. How did the Puritan merge himself into the Patriot?
12. (a) Who were three of the New England orators? (b) What tradition of their eloquence has come down to us? (c) Which one met with a cowardly assault that injured his brain?
13. Upon what Southerner does the palm of Revolutionary oratory fall, and in what speech?
14. What two great documents of Thomas Jefferson and George Washington ought to be familiar to every American?
15. (a) What was the "one literary monument of impressive scholarship reared by the age of statesmanship"? (b) What is its argument? (c) How is its style a model in clearness, combined with the dignity appropriate to a state paper? (d) Who was the great Federalist?
16. (a) Who was the great Democrat? (b) How did his love for letters find expression?
17. (a) Who were the "Hartford Wits"? (b) In what satire did Trumbull express his patriotism? (c) What pictures in it are of great value historically? (d) Upon what English satire against the Puritans is it modeled? (e) What was its popularity?
18. What popular ballad of this time is still a popular national song?
19. The movements of what general's army are satirized in "The Dance"?
20. What ballad celebrates the sad fate of a young patriot?
21. In what lyrics did Freneau strike a new note from any before sounded in America?

22. Which one in its subject foreshadows Bryant?
23. How is the English appreciation of Freneau's poetic spirit registered by both Campbell's and Scott's using a line from him in their work?
24. Who was the first American writer to devote himself to literature as a profession?
25. How do his romances show that he was an imitator of the "Nightmare School" then so fashionable in England?
26. Yet how is his difference from this school—the sense of real, not manufactured horror—brought out in the description of the plague in Philadelphia?
27. In the "Adventure with a Cougar," what purely natural causes develop the terror of the situation?
28. In the choice of this last subject how does he forecast Cooper?
29. In his use of a vividly real background to set a scene, and in his love of the mysterious, how is Poe foreshadowed?
30. How does Brown's power to depict only single episodes suggest that if he had turned to the short story he might have been a master in that form?
31. (a) What Quaker's journal was cherished by Charles Lamb? (b) Why may it be called the "Autobiography of the Soul"?
32. How does his record of a vision show why he felt himself bound to oppose slavery?
33. What early case of conscience registers his fine spirituality?
34. How does this expression of religion in the Middle Colonies differ from that of New England?

35. What marked contrast does the spirit of Franklin's "Autobiography" bear to the spirituality of Woolman's "Journal"?
36. During the Colonial Period, what colonies seem to be the centre of intellectual life?
37. What novel gives a spirited description of the Battle of Lexington?
38. Which novel is a picture of old Dutch New York?
39. Which novel gives a strong picture of Major Andre and the Free Quakers of Philadelphia?
40. Which one contains a description of Paul Jones and a famous sea-fight?

CHAPTER III

National Era: Poetry

SYLLABUS A

Major New England Poets

Poet of Nature in the New World	William Cullen Bryant (1794-1878)	
	On Life and Death	Thanatopsis, Poems, p. 21; Stedman's Anth., p. 53.
		The Flood of Years, Poems, p. 344; Stedman's Anth., p. 67.
	On Nature	A Forest Hymn, Poems, p. 79; Stedman's Anth., p. 55.
		To the Fringed Gentian, Poems, p. 128; Stedman's Anth., p. 59.
		The Yellow Violet, Poems, p. 23.
	Fairy Tales	Sella, Poems, p. 268.
		The Little People of the Snow, Poems, p. 297.
	Personal	To a Waterfowl, Poems, p. 26; Stedman's Anth., p. 54.
		O Fairest of the Rural Maids, Poems, p. 82; Stedman's Anth., p. 54.
		The Death of the Flowers, Poems, p. 92; Stedman's Anth., p. 57.
The Pioneer of Culture and Taste	Henry Wadsworth Longfellow (1807-1882)	
	Lyrics	A Psalm of Life, Poems, p. 2; Stedman's Anth., p. 112.
		My Lost Youth, Poems, p. 219; Stedman's Anth., p. 121.
		Resignation, Poems, p. 129.
		The Bridge, Poems, p. 85.

The Pioneer of Culture and Taste	Sea Ballads	The Skeleton in Armor, Poems, p. 25; Stedman's Anth., p. 112. The Wreck of the Hesperus, Poems, p. 27.
	Inspired by Foreign Life	The Belfry of Bruges, Poems, p. 77. Amalfi, Poems, p. 361.
	Built from "Foreign Timber"	Evangeline, Poems, p. 95; Stedman's Anth., p. 116. King Robert of Sicily, Poems, p. 243.
	Colonial Tales	The Courtship of Miles Standish, Poems, p. 191. Paul Revere's Ride, Poems, p. 235. Lady Wentworth, Poems, p. 283.
	The American- Indian Idyl	Hiawatha : Poems, p. 141. His Childhood, Canto III.; His Sailing, Canto VII.; His Wooing, Canto X.; The Famine, Canto XX.; His Departure, Canto XXII.
	Occasional	Morituri Salutamus, Poems, p. 354.
	Personal	Hawthorne, Poems, p. 319. Bayard Taylor, Poems, p. 394.
	James Russell Lowell (1819-1891)	
	Narrative	Vision of Sir Launfal, Poems, p. 107.
	Humorous	Fable for Critics : Portraits of Bryant, Poems, p. 133; Hawthorne, Poems, p. 136; Irving, Poems, p. 144. The Biglow Papers : The Courtin', Poems, p. 233; Stedman's Anth., p. 207. Spring in New England, Poems, p. 275.
The Pa- triot and Scholar Poet	Patriotic	Harvard Commemoration Ode, Poems, p. 398; Stedman's Anth., p. 209. The Present Crisis, Poems, p. 67.

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| The Patriot and Scholar Poet | Religious Lyrics | Extreme Unction, Poems, p. 76
Longing, Poems, p. 92
In the Twilight, Poems, p. 389; Stedman's Anth., p. 217. |
| | Personal | The First Snow-fall, Poems, p. 350; Stedman's Anth., p. 215.
The Dead House, Poems, p. 367.
After the Burial, Poems, p. 367; Stedman's Anth., p. 216. |
| | | |
- The Mingler of Jest with Sentiment
- Oliver Wendell Holmes (1809-1894)
- | | |
|-----------------------|---|
| Patriotic | Old Ironsides, Poems, p. 1; Stedman's Anth., p. 153
Grandmother's Story of Bunker Hill Battle, Poems, p. 300. |
| Serious | The Chambered Nautilus, Poems, p. 161; Stedman's Anth., p. 158.
The Voiceless, Poems, p. 141; Stedman's Anth., p. 157.
Under the Violets, Poems, p. 177; Stedman's Anth., p. 159. |
| Humorous | The One-Hoss Shay, Poems, p. 172.
How the Old Horse Won the Bet, Poems, p. 309.
The Broomstick Train, Vol. 3, p. 191. |
| Humorous and Pathetic | Bill and Joe, Poems, p. 207; Stedman's Anth., p. 158.
The Last Leaf, Poems, p. 1; Stedman's Anth., p. 154.
Dorothy Q., Poems, p. 243; Stedman's Anth., p. 160. |
| Narrative | Agnes, Poems, p. 89. |
| Occasional | The Boys, Poems, p. 213.
A Farewell to Agassiz, Poems, p. 294.
The Iron Gatc, Poems, p. 321. |

- The Heart of New England** **John Greenleaf Whittier (1807-1892)**
- Colonial Tales Skipper Ireson's Ride, Poems, p. 225; Stedman's Anth., p. 133.
Marguerite, Poems, p. 376.
- Love of Freedom Cassandra Southwick, Poems, p. 28.
Barbara Frietchie, Poems, p. 269.
- Narrative Maud Muller, Poems, p. 204; Stedman's Anth., p. 131.
- Political Lyric Ichabod, Poems, p. 146; Stedman's Anth., p. 129.
- Lyrics In School-Days, Poems, p. 350; Stedman's Anth., p. 139.
A Sea Dream, Poems, p. 388.
Telling the Bees, Poems, p. 226.
- New England Idyl Snow-Bound, Poems, p. 286; Extracts in Stedman's Anth., p. 137.
- Religious The Eternal Goodness, Poems, p. 318; Stedman's Anth., p. 135.
My Triumph, Poems, p. 351.
- The Poet of Optimistic Philo-sophy** **Ralph Waldo Emerson (1803-1882)**
- Patriotic Concord Hymn, Poems, p. 139; Stedman's Anth., p. 100.
- Lyrics Thine Eyes Still Shined, Poems, p. 88.
Give All to Love, Poems, p. 84.
- Personal Good-Bye, Poems, p. 37.
Threnody, Poems, p. 130.
- Nature The Rhodora, Poems, p. 39; Stedman's Anth., p. 92.
The Humble-Bee, Poems, p. 39; Stedman's Anth., p. 92.
- Philo-sophic Thought Forbearance, Poems, p. 78; Stedman's Anth., p. 94.
Each and All, Poems, p. 14; Stedman's Anth., p. 90.

The Poet of Optimistic Philo- sophy	Quatrains	The Problem, Poems, p. 15; Stedman's Anth., p. 91.
		Hamatreya, Poems, p. 35.
		"I framed his tongue to music," Poems, p. 274. "Teach me your mood, O patient stars," Poems, p. 277.
General Reading		Margaret Sylvester Judd.
		Uncle Tom's Cabin Harriet Beecher Stowe.
		The Crisis Winston Churchill.

Questions on the Major New England Poets

1. (a) Why were the artists of the Colonial Period portrait painters? (b) Why were the Revolutionary artists painters of battle scenes? (c) Why did the "landscape school" of painters appear early in the nineteenth century?
2. Why may William Cullen Bryant be said to lead the literary counterpart of this school?
3. What poem was published in his seventeenth year, and what does the title mean?
 - (a) What lines in it suggest an Anglo-Saxon picturing of the grave?
 - (b) What solemn decorations for man's tomb illustrate Bryant's characteristic of presenting large aspects of nature?
 - (c) How is the vastness of time and space brought out?
 - (d) How does the spirit of the poem suggest both the Puritan and the Roman?
 - (e) Why is blank verse eminently fitted to clothe the thought?
 - (f) What fine management of the *cæ*sura does Bryant show?
 - (g) How does the "Flood of Years" prove that at eighty his style was unchanged?
4. (a) How is the sense of loneliness brought out in "To a Waterfowl"? (b) What "uplifted flight" of spirit as well as of bird is suggested?
5. (a) With what poems did New England scenery come into literature? (b) What season did he like best to

paint? (c) What New England wild flowers does he sing of, and in each poem what suggestion does the flower bring to him?

6. (a) What poem resembles Wordsworth's "Three Years She Grew in Sun and Shower"? (b) In both how is the beauty of the maiden brought out?
7. (a) What pictures of nature in his two fairy tales seem to illustrate Bryant's more delicate fancy and workmanship? (b) Yet how does the subject in each case illustrate his love for the elements?
8. Though preeminently a nature poet, yet what quality did his verse lack which Shelley and Wordsworth had in nature lyrics?
9. Name the characteristics of his style.
10. How did the early life and duties of Henry Wadsworth Longfellow seem to develop a literary bent?
11. (a) With what volume did he gain a foothold as an American poet? (b) What was the quality of the lyrics that caught the popular ear? (c) What lyric, written in middle life, gives a romantic picturing of his birthplace?
12. (a) What vigorous ballad of the Viking's life shows Longfellow's power of imaginative treatment? (b) In what other sea lyric were the ballad requisites of rapidity, conciseness, and story-telling power, well shown?
13. What instances of poetic quality with emotion are found in "Hawthorne" and "Bayard Taylor"?
14. (a) With what two poems, American in subject, did Longfellow succeed in familiarizing a foreign metre,—the Latin hexameter? (b) Why his success? (c)

What pictures of interiors are drawn with artistic grace?

15. (a) His most original addition to literature is what poem? (b) What unknown foreign metre did he use for it? What similarity of treatment to Tennyson's treatment of the "Idylls of the King"?
16. From what English or Italian poem does he borrow his scheme for "The Tales of a Wayside Inn"? How further do the "Tales" illustrate his use of foreign timber?
17. How does the title of the poem read at the fiftieth class anniversary illustrate his imagination kindled by the world of books?
18. (a) How does his range of subjects show his cosmopolitan quality? (b) How does his popularity illustrate his power of extending culture? (c) How does his verse promote a taste for higher ideals in form? (d) Why did American literature in the early part of the nineteenth century especially need his contributions? (e) How did he make American history romantic?
19. In what respects were Lowell's surroundings and duties like Longfellow's?
20. (a) What was the poem he produced that showed his ethical bent, and which was at first attributed to Whittier? (b) What made the long, leaping metre so effective?
21. (a) How does "The Vision of Sir Launfal" show his absolute spontaneous joyful sympathy with nature? (b) What two famous contrasted landscape pictures are its features? (c) How is the mediæval setting of the poem carried out artistically? (d) How is its sentiment representative of Lowell?

22. (a) Of what homely, ungainly material is Lowell's most original and individual work constructed? (b) What did it voice? (c) What two original character creations does it contain? (d) What extract in it contains in dialect just such a spontaneous description of nature as that given in "The Vision of Sir Launfal"? (e) What bucolic idyl is without a counterpart?
23. (a) Where did Lowell pass laughingly keen judgments on his contemporaries—judgments almost verified by time? (b) What is the keynote of his estimate of Bryant? (c) Of himself?
24. With what lyrics has he learned from personal sorrow to read the hearts of others?
25. (a) Which lyric hints at preexistence, and clothes subtlety of thought in exquisite fantasy? (b) How does he hint at the secret of the violin's tone?
26. In what poem, and under what imagery, does he portray a wasted life—a poem which W. T. Stead said changed his life?
27. What poem proves that a great poet is best at his greatest theme?
- (a) What musical intonation of tender thoughts in stanza III.? (b) How does stanza VI. paint the portrait of "the first American"? (c) In stanza VIII. how does his salutation of the "sacred dead" rise to a seer's vision? (d) With what trumpet-blast does he close the poem?
28. (a) Show how the thought and moral purpose is always Lowell's prominent characteristic. (b) How has he shown that the highest culture may at times be most spontaneous and least bookish in expression? (c)

What three pieces has he given us that in their departments outrank any other American production, and rank with the best of their kind in English literature?

29. What privileges of birth and residence did Oliver Wendell Holmes enjoy, and how did his wit phrase them?
30. (a) In the first poem which won the public, what shows that his American patriotism was clothed in eighteenth century rhetoric? (b) What eighteenth century style of verse did he cling to through all his fifty years of writing? (c) Why did it lend itself so well to "occasional" verse?
31. (a) In "The Boys" on what lurking uneasiness of his classmates is the humor of the theme made? (b) In "A Farewell to Agassiz" what scientific theory propounded by the great scientist made the salutation by the mountain particularly witty? (c) How does "The Iron Gate" show an advance in seriousness, yet what touches of the old wit still remain?
32. (a) How is the logical Yankee reasoning put to ridicule in the "One-Hoss Shay"? (b) How by a whimsicality do Salem witches become the cause of a modern invention? (c) What allusion to famous rides adds to the humor of "How the Old Horse Won the Bet"? (d) How is Holmes's characteristic humor touched out in "Grandmother's Story of Bunker Hill"?
33. (a) What "knee-buckle" verses show that Holmes stands at the head of the school of Lockyer, Dobson, and Bunner? (b) How in each poem does the jest jostle the sentiment? (c) What lines did Lincoln

never tire of repeating? (d) What last stanza contained a melancholy prophecy of the poet's own longevity? (e) In "Bill and Joe" how does an epitaph jostle a nickname?

34. (a) What artistic symbolism is used in "Under the Violets"? (b) What charity lies in "The Voiceless," and what line in Gray's "Elegy" expresses the same thought? (c) How does "The Chambered Nautilus" show the thought and imagination of a scholar and modern scientific thinker? (d) In what reverential feeling does the last stanza culminate? (e) How does the last line of each stanza contribute to the sonorous quality of the poem?
35. (a) How did his work seem to "disperse the ancestral gloom"? (b) In what field is he supreme master? (c) How did he preserve, not revive, the eighteenth century classicism in the nineteenth century?
36. (a) In what respect are John Greenleaf Whittier's ancestry, rearing, and temperament unique among our poets? (b) For what unpopular cause did he postpone the artistic development of his poetic faculty?
37. (a) How were the qualities that make him our best balladist early shown in "Cassandra Southwick"? (b) How does this ballad show his love of freedom? (c) How is the quality of movement shown in "Barbara Frietchie"? (d) What popular enthusiasm did this ballad embody? (e) What two faiths does his ballad of the exiled Acadian set dramatically together? (f) Where, characteristically, is his own sympathy shown to lie? (g) How do the first and last stanzas make an exquisite setting for the poem?

38. (a) How does "Skipper Ireson's Ride" illustrate grim humor unusual to Whittier? (b) What effective use of the refrain is made? (c) From whom does he make the suggestions of release come—thus showing rare dramatic touch? (d) With what one word in the last stanza is the change of feeling suggested?
39. (a) What dramatic quality in his passionate invective against Daniel Webster? (b) How did he and the world afterward come to understand this attitude of Webster's? (c) What poem of Robert Browning's also laments a "lost leader"?
40. (a) What element of tragedy that often lies in everyday lives was expressed in "Maud Muller," and won the popular heart? (b) How does even the choice of the name "Maud" show Whittier's faithfulness to honest pictures of rural life?
41. (a) Why did the triumph of his cause make an improvement in the technique of his verse?
42. (a) What did all his pictures of New England scenes gain from his consciousness of his "lost youth"? (b) In "Telling the Bees" what old New England custom serves as a death announcement to the lover? (c) What do memory's eyes see enacted in the old New England schoolhouse? (d) What picture of the poet's personal romance is found in "A Sea Dream"; yet what lines show that he never wishes the world to unveil it?
43. (a) In what masterpiece did he picture a phase of life that has vanished from among us? (b) How does the snow, through his imagination, transform the commonplace to the fanciful? (c) What "dear home

faces" shine immortally in that firelight? (d) By what strange guest, with his instinct for color and contrast, did he complete the group—a guest who afterward died in a Philadelphia almshouse? (e) Why may Whittier call them "Flemish pictures"? (f) Of what two home idyls of Goldsmith and Burns is this an American successor?

44. How does the faith which is the life of his genius voice itself in hymns?
45. How, though a poet, "who clings to the bleak hills of New England, who must feel her soil beneath his feet," is he yet a poet of the nation?
46. In what respects were Ralph Waldo Emerson's ancestry, early surroundings, and training like and unlike the other New England poets?
47. (a) How does "Good-bye" announce his farewell to his profession? (b) How does the last line express the message his poems will bring?
48. (a) What touches of New England scenery make the background of "Thine Eyes Still Shined"—one of the few songs that sing of the personal? (b) How does "Give all to Love" illustrate his power to sing of the abstract and general "with flame as pure as moonlight and as high removed"? (c) How does his optimism show itself in the poem's lines "When half-gods go, the gods arrive"? (d) What is a repetition of this noble conception of love in "The Sphinx," stanza twelve?
49. (a) In his nature poem "To the Rhodora" what Wordsworth-like painting of a flower wasting its charms unseen? (b) What term of endearment, by

- an exquisite touch, makes the flower a personality to voice an eternal truth? (c) In what musical line is that eternal truth expressed? (d) How does "The Humble Bee" illustrate his use of epithets that combine the actual description with visions of the unseen? (e) How has he secured the effect of the bee's hum without any of the imitative "buzz, buzz"? (f) What truth of nature is symbolic in "this Epicurean"? (g) How does "Forbearance" express that feeling for the sacredness of nature which Landor voiced in "The ever-sacred cup of the pure lily hath beneath my hands felt safe, nor lost one grain of gold"?
50. (a) How does "Each and All" symbolize the illusive-ness of nature, and human nature, and the mysticism that must shroud the ideal? (b) What lines show that only by yielding to the whole, not by trying to capture a part, does one find the Eternal Oneness of Nature—that harmony which is beauty? (c) How does "The Problem" show that all forms of religion, art, and nature are but varied expressions of the vast Over-Soul? (d) What couplet in it is Emerson's epitaph?
51. (a) With what vital grip and masterful compression does he call up Concord Fight and all that it stood for? (b) In "Hamatreya" what Anglo-Saxon grimness in the song the earth sings? (c) Under what strong simile does the poet express the uselessness of man's pursuit of the material?
52. (a) With what exquisitely human lament does the "Threnody" begin—that most spontaneous and elevating of all lyrical elegies? (b) With what impas-

sioned epithets does he refer to the dead child? (c) By what noble healing is he led to see that grief is blasphemy in the presence of nature's mysteries? (d) How does he phrase the truth of immortality, which "sunsets as well as the scroll of human fates" show? (e) How do the last two lines express, through symbols, that death "pours finite into infinite"?

53. (a) What quatrain expresses the tranquil mood, the eternal youth, that nobility possesses? (b) What quatrain expresses the harmony of perfect manhood?
54. (a) How does Emerson most nearly of the moderns fulfil Wordsworth's prophecy that the ideal poet must be a philosopher as well? (b) How does his fusion of his impassioned feeling for the beauty of nature, and the truth symbolized, make his lyricism unique in quality? (c) How may his technique, so blamed, so unsatisfying to a craftsman, be just the best fitted to make the mind read this spiritual message? (d) How, alone as yet among Americans, does his largeness of spirit belong to no particular country and no particular time?

National Era: Poetry

SYLLABUS B

Minor New England Poets

Master-
craftsman
of Dainti-
ness

Thomas Bailey Aldrich (1836—)

Nocturne, Learned's Treas. Fav., p. 229; Poems, p. 59.
Prescience, Knowles, p. 221; Stedman-Hutchinson,
Vol. 9, p. 383; Stedman's Anth., p. 383; War-
ner's Lib., Vol. 1, p. 316.

Identity, Learned's Treas. Am., p. 8; Poems, p. 58;
Stedman-Hutchinson, Vol. 9, p. 384; Warner's
Lib., Vol. 1, p. 315.

The Unforgiven, Poems, p. 20.

When the Sultan Goes to Ispahan, Whittier's Songs of
Three Centuries, p. 150; Knowles, p. 253; Sted-
man's Anth., p. 379.

The Re-
vealer of
the
Spiritual

Edward Rowland Sill (1841-1887)

The Fool's Prayer, Knowles, p. 205; Stedman-Hutch-
inson, Vol. 10, p. 97; Stedman's Anth., p. 419;
Warner's Lib., Vol. 34, p. 13442.

Venus of Milo, Poems, 1st Series, p. 1.

A Morning Thought, Poems, 1st Series, p. 111; War-
ner's Lib., Vol. 34, p. 13443.

"Hermit
Thrush of
Singers"

Thomas W. Parsons (1819-1892)

Paradisi Gloria, Knowles, p. 201; Stedman-Hutch-
inson, Vol. 7, p. 392; Stedman's Anth., p. 241;
Warner's Lib., Vol. 28, p. 11121.

On a Bust of Dante, Bryant's Lib., p. 814; Knowles,
p. 185; Learned's Treas. Am., p. 135; Stedman-
Hutchinson, Vol. 7, p. 389; Stedman's Anth., p.
237.

The Poet
of Trans-
cendental-
ism

Jones Very (1813-1880)

The Spirit Land, Bryant's Lib., p. 331; Whittier's Songs of Three Centuries, p. 176.

The Dead, Stedman-Hutchinson, Vol. 7, p. 218; Stedman's Anth., p. 174; Warner's Lib., Vol. 38, p. 15325.

Singer of
the Sea

Celia Thaxter (1836-1894)

The Sandpiper, Bryant's Lib., p. 446; Learned's Treas. Am., p. 168; Stedman-Hutchinson, Vol. 9, p. 365; Stedman's Anth., p. 369; Warner's Lib., Vol. 37, p. 14763.

Submission, Poems, p. 160; Whittier's Songs of Three Centuries, p. 296.

Revealer
of
Woman's
Thought

Helen Hunt Jackson (1831-1885)

Tides, Poems, p. 96.

Thought, Emerson's Parnassus, p. 91; Knowles, p. 180; Poems, p. 109.

Gondolies, Knowles, p. 155; Poems, p. 32.

Spinning, Poems, p. 13; Stedman-Hutchinson, Vol. 8, p. 507; Warner's Lib., Vol. 20, p. 8064.

Elfish
Sibyl

Emily Dickinson (1830-1886)

With a Flower, Poems, 1st Series, p. 50.

Setting Sail, Poems, 1st Series, p. 116.

Drinking Song, Poems, 1st Series, p. 34.

A Book, Poems, 3d Series, p. 29; Stedman's Anth., p. 320.

The Chariot, Knowles, p. 264; Poems, 1st Series, p. 138.

Disciple
of
Whittier

Lucy Larcom (1824-1893)

Hannah, Learned's Treas. Fav., p. 377; Warner's Lib., Vol. 40, p. 16651.

A Strip of Blue, Learned's Treas. Am., p. 36; Stedman's Anth., p. 299; Whittier's Songs of Three Centuries, p. 274.

The Balladist**Nora Perry (1841-1896)**

The Love-Knot, Bryant's Lib., p. 143; Learned's Treas. Am., p. 297; Stedman's Anth., p. 424.
Riding Down, Stedman-Hutchinson, Vol. 10, p. 102;
Stedman's Anth., p. 424.
Cressid, Stedman's Anth., p. 423.

Celtic Singers**John Boyle O'Reilly (1844-1890)**

The Cry of the Dreamer, Warner's Lib., Vol. 27, p. 10861; Whittier's Songs of Three Centuries, p. 355.

James Jeffrey Roche (1847-)

The V-a-s-e, Poems, p. 63; Stedman-Hutchinson, Vol. 10, p. 421.

Louise Imogen Guiney (1861-)

The Wild Ride, Stedman-Hutchinson, Vol. 11, p. 310;
Stedman's Anth., p. 666; Warner's Lib., Vol. 41, p. 16827.

Questions on the Minor New England Poets

1. The veteran poets have stood out by the breadth and earnestness and naturalness of their work ; what is the general characteristic of the minor poets that follow?
2. (a) How does Thomas Bailey Aldrich stand out as a leader in this strict interpretation of "Art for Art's Sake"? (b) In "A Nocturne" how by one phrase does he call up Shakespeare's balcony scene? (c) What graceful touches in the poem? (d) What minor strain in it makes the title, a "Nocturne," especially fitting?
3. (a) In "The Unforgiven" what in the second and third stanzas brings out the fixity of art? (b) Yet how is the spirit symbolized just the opposite of the happy spirit crystallized in Keats's "Ode to a Grecian Urn," where boughs cannot ever bid the spring adieu? (c) What makes the siren's music so exquisite? (d) How is color, music, and odor used to stamp the picture on the imagination?
4. (a) In "Prescience" by what subtle way does he suggest "the sorrow that was to be"? (b) In "Identity" by what phrases is the indefiniteness of the spirit's abode after death expressed? (c) How is the doubt as to personal identity suggested? (d) By its weird suggestive thought quality, why does it lend itself to the art of Elihu Vedder?
5. (a) What oriental poem shows that he can treat a voluptuous theme with New England purity? (b) How by fancy can he see an "innocent sultan" in his neighbor's house opposite?

6. (a) What quality does Edward Rowland Sill have that is missed in Aldrich? (b) How does "The Fool's Prayer" show in terse fashion that it is by our blunders rather than by our sins that we stay the cause of right?
7. (a) What two famous statues of Aphrodite are made the basis of "The Venus of Milo"? (b) What is symbolized by each in the poet's interpretation? (c) Under what imagery does he picture the subtlety of the one? (d) How does his language take on something of the Greek calm and chastity?
8. (a) In "A Morning Thought" what warning does the mortal give the angel if he would visit earth? (b) How does the angel make that warning absurd? (c) What is symbolized by the message coming when the east is whitening?
9. Why may the quality and number of the poems of Dr. Thomas Parsons make fitting his title "Hermit Thrush of Singers"?
10. What sonorous quality of tone in "Paradisi Gloria," and how is it secured by Latin derived words?
11. (a) In his lyric "On the Bust of Dante," what qualities of the man could be seen from the bust? (b) What qualities, also his, are unsuggested by his face? (c) Who mocks our verdicts—and what judgment is given of Dante? (d) What qualities make this lyric one of the finest in the English language—qualities that Dr. Parsons's own study of Dante would be likely to create?
12. In what form of verse does Jones Very, the mystic, express himself?

13. In "The Spirit Land" how does he show that the contemplation of God is the "enchanted land"?
14. (a) In "The Dead," who to Very's pure eyes are the really dead? (b) Under what nature figure does he describe them?
15. (a) Of what select audience may he always be sure? (b) What is his poetic kinship to Emerson?
16. How did Celia Thaxter learn to love the sea?
17. (a) How does she suggest the coming storm in "The Sandpiper"? (b) How is the loneliness of the scene brought out? (c) What lesson of trust is learned?
18. (a) In "Submission," under what imagery is separation by death suggested? (b) What does the steadfastness of the sparrow's song bring home to her?
19. Out of what terrible sorrows did Helen Hunt Jackson turn to poetry as consolation?
20. How may "Spinning" symbolize her own resignation?
21. (a) In "Gondolieds" what song quality is notable? (b) In Lied I. how does the minor quality of the thought lie in a retrospect? (c) In Lied II. how does the minor quality lie in a prophecy?
22. (a) How does the sonnet "Tides" voice an intensity of feeling similar to that shown by Alice Meynell in her sonnet "Renouncement"? (b) What is symbolized by the sea? by the shore?
23. (a) In "Thought" by what rare imagination has she shown that our will cannot command our thought? (b) What qualities has this sonnet that appealed so to Emerson that he heralded her first poems?
24. How does the shy, intense personality of Emily Dickinson, living a recluse all her life in a New England village, suggest Emily Bronte's personality?

25. (a) What exquisite veiling of feeling is shown in "With a Flower"? (b) How does the fourth line show a stroke of the unexpected?
26. (a) With what flashing imagery does she picture the enthusiasm a book or a poem rouses? (b) How does "Setting Sail" subtly express the exultation of the soul "flinging the dust aside"?
27. (a) In the "Drinking Song" under what bacchanalian figures does she express her love for nature? (b) What elfish pictures of bees and butterflies, saints and seraphs, does she commingle? (c) How does "The Chariot" express in sybilline form the last slow journey in the hearse to the grave, that opens eternity long looked for?
28. (a) How does Lucy Larcom in the background for "Hannah" show a resemblance to Whittier's "Skipper Ireson's Ride"? (b) By what repetition is the effect of the faithfulness secured? (c) What song of Thomas Hood's does its monotony suggest?
29. (a) In "A Strip of Blue" what does the fancy make of the sky? (b) Again, like Whittier, what thought of God comes to the humble, shut-in surroundings?
30. (a) In Nora Perry's "The Love Knot" what repetition in each stanza keeps the provoking picture before one's mind? (b) How did the wind help to enslave Ellery Vane?
31. (a) In "Riding Down" how is the breathless quality of the ballad secured? (b) What original variation of the refrain in the martial picture? (c) How is contrast effectually used?
32. (a) In "Cressid" by what refrain is the alluring beauty

of Cressid painted? (b) How is the warning of the fatefulness of that beauty made?

33. How does John Boyle O'Reilly show the Celtic sentiment in the "Cry of the Dreamer"?
34. How is the Celtic wit shown by James Jeffrey Roche in the skit on the girls from Boston, New York, Philadelphia, and the West?
35. (a) How is the Celtic dash and chivalry brought out in Louise Guiney's "Wild Ride"? (b) How does the third stanza give a touch of Celtic superstition? (c) For what troops of Cromwell has this sometimes been called the battle song?

National Era: Poetry

SYLLABUS C

Poe and Minor Southern Poets

"Passionate singer of the irrevocable dead"

Edgar Allan Poe (1809-1849)

In
Memoriam

Annabel Lee, Works, Vol. 1, p. 344; Stedman's Anth., p. 151.

Ulalume, Works, Vol. 1, p. 335; Stedman's Anth., p. 151.

Parables

The Haunted Palace, Works, Vol. 1, p. 346; Stedman's Anth., p. 149.

The Conqueror Worm, Works, Vol. 1, p. 348; Stedman's Anth., p. 149.

The City in the Sea, Works, Vol. 1, p. 352; Stedman's Anth., p. 147.

Studies in
Melody

The Bells, Works, Vol. 1, p. 339; Stedman's Anth., p. 150.

Israfel, Works, Vol. 1, p. 362; Stedman's Anth., p. 148.

The Raven, Works, Vol. 1, p. 321; Stedman's Anth., p. 144.

Personal

To Helen, Works, Vol. 1, p. 429; Stedman's Anth., p. 144.

For Annie, Works, Vol. 1, p. 364.

"Father
Ryan"

Abram Joseph Ryan (1839-1886)

The Conquered Banner, Knowles, p. 119; Stedman-Hutchinson, Vol. 9, p. 599; Stedman's Anth., p. 402.

My Beads, Stedman-Hutchinson, Vol. 9, p. 601.

Poets of
the Lost
Cause**Paul Hamilton Hayne (1830-1886)**

Preexistence, Bryant's Lib., p. 734; Whittier's Songs
of Three Centuries, p. 309.

In Harbor, Stedman-Hutchinson, Vol. 8, p. 465;
Stedman's Anth., p. 319.

Henry Timrod (1829-1867)

Ode, Emerson's Parnassus, p. 258; Stedman's Anth.,
p. 317.

Spring in Carolina, Warner's Lib., Vol. 37, p. 14962;
Whittier's Songs of Three Centuries, p. 311.

Creator of
Tone-
studies**Sidney Lanier (1842-1881)**

An Evening Song, Knowles, p. 215; Learned's Treas.
Am., p. 36; Poems, p. 151; Warner's Lib., Vol.
22, p. 8899.

Song of the Chattahoochee, Knowles, p. 268; Poems,
p. 24; Stedman-Hutchinson, Vol. 10, p. 147;
Stedman's Anth., p. 434; Warner's Lib., Vol. 22,
p. 8897.

The Stirrup-cup, Poems, p. 45; Warner's Lib., Vol.
22, p. 8902.

Marshes of Glynn, Poems, p. 14; Stedman-Hutchin-
son, Vol. 10, p. 145; Stedman's Anth., p. 435.

"Father
Tabb"**John Banister Tabb (1845-)**

Childhood, Knowles, p. 230.

The White Jessamine, Knowles, p. 235.

Lyricist of
the War-
spirit**Francis O. Ticknor (1822-1874)**

The Virginians of the Valley, Stedman's Anth., p. 253.

Little Giffen, Stedman's Anth., p. 254.

Questions on Poe and the Minor Southern Poets

1. (a) Which of all the major American poets has the greatest European reputation? (b) How do the subjects of his poems show that he is the least national of them? (c) Why was the raw civilization of the United States in the thirties particularly uncongenial to one who must live entirely as a man of letters? (d) How does his narrowness of range lead to his absolute mastery of his field? (e) How did his work continue on American soil the romantic revival made by Coleridge, Shelley, and Byron?
2. What poems of his show his favorite mood of "passion for the irrevocable dead"?
3. (a) In "Annabel Lee," one of his last lyrics, what repeated refrain suggests man's realm? (b) What refrain expresses the purity of love? (c) What subtle hint that the maiden was heaven-born? (d) What insistence of man's indomitable will? (e) How do the constellations heighten his remembrance? (f) How does the last repetend hold and prolong the motive, as might the end of a strain of music?
4. (a) In "Ulalume" by what repetend at the beginning does he strike the mood of the poem? (b) What strange musical names does he use to suggest the "misty mid-region"? (c) How is his absolute loneliness brought out by his sole companion? (d) How is his benumbed grief reawakened with new poignancy?
5. (a) In "The Haunted Palace" what imaginative pictures of the mind in its sanity? (b) What lurid picture of its overthrow? (c) How is music used to typify the mind before and after the overthrow?

6. (a) Under what tragic imagery does "The Conqueror Worm" express the absolute hopelessness of man's fate? (b) In "The City in the Sea" what strangeness is suggested by the Turneresque description of the towers? of the rays that light the city? of the sea itself? (c) How is the Lethean calm suggested? (d) What terrible picture of the city when it shall sink?
7. (a) In "The Bells" how are the types of joy, love, terror, delirium, sadness, and despair suggested? (b) What vowel sound predominates in the first stanza? in the second? in the third? How are the three interwoven in the last? (c) How does the thought come that there are ghouls that gloat at man's despair? (d) What clue does Poe give as to his method of writing "The Raven"? (e) What sense of deliberateness is shown in the quaint diction? (f) What symbolism in the raven? in the bust of Pallas? (g) What oriental accessories of decoration? (h) What skill is shown in making the original refrain finally become a pointed answer to the questions? (i) How does the last verse echo again the thought that man's grief is the sport of demons?
8. (a) How does "Israfel," his finest lyric, express the rapturous harmony felt in heaven at the music? (b) What was the secret of Israfel's power? (c) How does the poet express that he has the same secret, the ecstasy, but not the place?
9. (a) What classic grace and delicacy does "To Helen" show, a poem said to have been written at fourteen? (b) How is it happier in tone than any of his others?

- (c) In the lyric "For Annie" under what imagery does he speak of life—an imagery used in "Macbeth"? (d) What repose does he find in death? (e) What consciousness of love remains? (f) What symbolism in the use of the pansies?
10. How is Poe an exquisite lyrist of one mood?
 11. What two tendencies, preeminent in Poe, are found in the minor Southern poets?
 12. (a) How does Father Tabb in "The White Jessamine" prove loyal to the Southern tradition of a sad note?
(b) What phrases suggest the emotional quality?
(c) Contrast this climbing jessamine with Aldrich's climbing white rose?
 13. (a) In "Childhood" what crispness of the words can be noticed in reading? (b) How can each stanza by itself constitute a brief poem?
 14. (a) What poem of Father Ryan's laments the "lost cause"? (b) How does stanza three show the fervor for the flag? (c) What priest's resignation and wise counsel in the last stanza? (d) What three words have been passionately iterated in each stanza?
 15. (a) How does "My Beads" embody religious ecstasy?
(b) How have the beads served as a father confessor?
 16. (a) How does Paul Hayne show that, tho' ruined by the war, he could in "Preexistence" have visions that left him rich in spirit? (b) Of what poem of Lowell's is it suggestive in thought?
 17. (a) What lines in "In Harbor" express the hopelessness of the outcome of life? what the terrible struggle? (b) By what strong simile does he suggest the joy that the harbor lights bring? (c) In lines

five and six what repetition suggests Poe's diction?
(d) How does the sense of weariness and the desire for rest in the poem find its contrast in Arthur Hugh Clough's "Where lies the land to which the ship would go"?

18. (a) How does Henry Timrod in his "Ode" express Southern gallantry? (b) With what sad picture does the ode close?
19. (a) What delicate characterization opens his "Spring in Carolina"? (b) To his imagination what does the yellow jasmine seem? (c) What hints of the riot in nature? (d) By what similitude does he suggest the feeling that in spring even the miraculous will not surprise us?
20. How does his work show a less sad note than Hayne's?
21. Poe's aim had been to make a melody of words; what was Sidney Lanier's more ambitious aim?
22. What two arts did he seek to unite?
23. What equipment did he have for his work?
24. (a) In the "Evening Song" what literary illusion makes the richness of the sunset? (b) How is the permanence of love suggested? (c) What singing quality is notable?
25. (a) In "The Stirrup-Cup" what makes the cordial so rare that Time hands him in parting? (b) What great poets drank the draught? (c) What frank acceptance of death? (d) How is a bold knightly spirit carried out in the abruptness of the structure?
26. (a) What noble symbolism in "The Song of the Chattahoochee"? (b) How is the tone of the swiftness of the mountain stream secured? (c) In stanza two

- what allurements by tenderness are suggested? (d) What allurements of rest and coolness? (e) What allurements of imagination? (f) How does the last stanza suggest the haunting of the ideal?
27. (a) In "The Marshes of Glynn" what marvellously interlaced picture of the forest does Lanier weave by vowels, repetitions, alliterations, and varied metres? (b) What strength do the woods give the poet? (c) What can he now seek? (d) What knowledge of God do the marshes give him? (e) What intricate voweled picture of the marshes receiving the influx of the sea till they are one? (f) How do four short lines hold that moment? (g) How does the last stanza suggest, by full-mouthed vowels, the encompassing of the infinite?
28. What poem of Dr. Ticknor's uses the historic chivalry of the Golden Horseshoe Knights to bring out the feeling with which the Virginians took up the war?
29. What poem pictures with rare power the chivalry of a "poor white" in the Southern army?

National Era: Poetry

SYLLABUS D

Poets of the Middle States

Pioneer in
Fancy

Joseph Rodman Drake (1795-1820)

The Culprit Fay, Bryant's Lib., p. 769; Stedman-Hutchinson, Vol. 5, p. 363; Stedman's Anth., p. 42; Warner's Lib., Vol. 12, p. 4854.

The American Flag, Bryant's Lib., p. 536; Stedman-Hutchinson, Vol. 5, p. 378; Stedman's Anth., p. 46; Warner's Lib., Vol. 12, p. 4863; Whittier's Songs of Three Centuries, p. 156.

The Heroic
Bard

Fitz-Greene Halleck (1790-1867)

Joseph Rodman Drake, Bryant's Lib., p. 834; Knowles, p. 36; Learned's Treas. Am., p. 221; Stedman's Anth., p. 37.

Marco Bozzaris, Bryant's Lib., p. 524; Stedman's Anth., p. 36; Warner's Lib., Vol. 17, p. 6862.

The Lost
Dramatist

George H. Boker (1823-1890)

Dirge for a Soldier, Bryant's Lib., p. 482; Knowles, p. 106; Whittier's Songs of Three Centuries, p. 290.

Ballad of Sir John Franklin, Griswold's Poets, p. 591; Stedman's Anth., p. 261.

The
Orientalist

Bayard Taylor (1825-1878)

Bedouin Song, Knowles, p. 85; Learned's Treas. Am., p. 130; Poems, p. 55; Stedman's Anth., p. 272; Warner's Lib., Vol. 36, p. 14533.

The Song of the Camp, Learned's Treas. Am., p. 218; Poems, p. 88; Stedman's Anth., p. 274; Warner's Lib., Vol. 36, p. 14537; Whittier's Songs of Three Centuries, p. 262.

The Soldier and the Pard, Poems, p. 83.

**The
Lyricist****Richard H. Stoddard (1825-)**

The Flight of Youth, Knowles, p. 129; Learned's Treas. Am., p. 54; Stedman's Anth., p. 281; Warner's Lib., Vol. 35, p. 14033.

Sorrow and Joy, Learned's Treas. Am., p. 68.

Adsum, Stedman-Hutchinson, Vol. 8, p. 236; Stedman's Anth., p. 285.

**The
Painter-
Poet****Thomas Buchanan Read (1822-1872)**

Drifting, Bryant's Lib., p. 751; Learned's Treas. Am., p. 41; Stedman-Hutchinson, Vol. 8, p. 34; Stedman's Anth., p. 252; Warner's Lib., Vol. 30, p. 12095.

The Closing Scene, Stedman-Hutchinson, Vol. 8, p. 37; Stedman's Anth., p. 250; Warner's Lib., Vol. 30, p. 12099; Whittier's Songs of Three Centuries, p. 279.

**The Critic-
Poet****Edmund Clarence Stedman (1833-)**

Pan in Wall Street, Knowles, p. 188; Poems, p. 250; Stedman's Anth., p. 334; Warner's Lib., Vol. 35, p. 13866.

The Discoverer, Knowles, p. 150; Poems, p. 80; Stedman's Anth., p. 333; Warner's Lib., Vol. 35, p. 13868.

Toujours Amour, Knowles, p. 194; Learned's Treas. Am., p. 295; Poems, p. 238; Warner's Lib., Vol. 35, p. 13865.

**Register of
Music,
Art, and
Letters****Richard Watson Gilder (1844-)**

Browning, Poems, p. 155.

Handel's Largo, Poems, p. 210.

The Stricken Player, Poems, p. 211.

**Society
Verse****Henry Cuyler Bunner (1855-1896)**

The Way to Arcady, Knowles, p. 243; Stedman-Hutchinson, Vol. 11, p. 187; Stedman's Anth., p. 596; Warner's Lib., Vol. 7, p. 2743.

A Triolet, Stedman-Hutchinson, Vol. 11, p. 188; Stedman's Anth., p. 597.

Society
Verse**Clinton Scollard** (1860-)As I Came Down from Lebanon, Stedman-Hutchinson,
Vol. 11, p. 285; Stedman's Anth., p. 658.The Book-Stall, Stedman-Hutchinson, Vol. 11, p. 286;
Warner's Lib., Vol. 41, p. 16774.Chanter of
Comrade-
ship and
Democ-
racy**Walt Whitman** (1819-1892)When Lilacs Last in the Dooryard Bloomed, Poems, p.
79; Warner's Lib., Vol. 39, p. 15902.From "Out of the Cradle Endlessly Rocking," Sted-
man-Hutchinson, Vol. 7, p. 506; Stedman's
Anth., p. 227; Poems, p. 43.

The Mystic Trumpeter, Poems, p. 39.

O Captain! My Captain, Stedman's Anth., p. 231.

General
Reading**John Brent** Theodore Winthrop.**The Hoosier Schoolmaster** Edward Eggleston.

National Era: Poetry

SYLLABUS E

Poets of the West

Popular Melodists

Alice Cary (1820-1871)

An Order for a Picture, Poems, p. 99; Warner's Lib.,
Vol. 40, p. 16459.

Phoebe Cary (1824-1871)

Nearer Home, Bates's Cambridge Bk., p. 123; Bryant's
Lib., p. 337; Learned's Treas. Am., p. 94;
Stedman's Anth., p. 297.

"Bards of the Middle West"

John James Piatt (1835-)

The Mower in Ohio, Stedman-Hutchinson, Vol. 9, p.
239; Stedman's Anth., p. 349.

Sarah Morgan Piatt (1836-)

After Wings, Stedman-Hutchinson, Vol. 9, p. 406;
Stedman's Anth., p. 374.

Farm- balladist

Will Carleton (1845-)

Betsy and I are Out, Stedman-Hutchinson, Vol. 10, p.
311; Warner's Lib., Vol. 41, p. 16671.
Over the Hill to the Poor-house, Poems, p. 51.

Nature Poets and Lyrists

Maurice Thompson (1844-1901)

The Bluebird, Stedman-Hutchinson, Vol. 10, p. 226;
Stedman's Anth., p. 484; Whittier's Songs of
Three Centuries, p. 355.
Death of the White Heron, Stedman-Hutchinson, Vol.
10, p. 225.

- Nature Poets and Lyrists** **Edith M. Thomas** (1854-)
 A Flute, Stedman-Hutchinson, Vol. 11, p. 156.
 Syrinx, Stedman-Hutchinson, Vol. 11, p. 153; Warner's Lib., Vol. 37, p. 14846.
- Singer of Childhood** **Eugene Field** (1850-1895)
 Little Boy Blue, Knowles, p. 231; Learned's Treas. Am., p. 237; Poems, p. 8; Stedman's Anth., p. 528.
 Wynken, Blynken, and Nod, Knowles, p. 284; Poems, p. 128; Stedman-Hutchinson, Vol. 10, p. 613; Stedman's Anth., p. 526; Warner's Lib., Vol. 14, p. 5690.
- Human Nature Poet in Dialect** **James Whitcomb Riley** (1852?-)
 Knee-deep in June, Poems, p. 91; Stedman-Hutchinson, Vol. 11, p. 132; Warner's Lib., Vol. 31, p. 12270.
 The Absence of Little Wesley, Knowles, p. 280.
- Poet of the Rougher West** **John Hay** (1838-)
 Jim Bludsoe, of the Prairie Belle, Bates's Cambridge Bk., p. 731; Warner's Lib., Vol. 18, p. 7108.
 Little Breeches, Bates's Cambridge Bk., p. 730; Stedman's Anth., p. 397.
- Poet of the Mining Camp** **Francis Bret Harte** (1839-)
 Dickens in Camp, Bryant's Lib., p. 840; Learned's Treas. Am., p. 193; Whittier's Songs of Three Centuries, p. 301.
 Plain Language from Truthful James, Bates's Cambridge Bk., p. 729; Emerson's Parnassus, p. 504; Stedman-Hutchinson, Vol. 10, p. 12.
 Twenty Years, Poems, p. 204.
- Poet of the Mexico-Californian Romance** **Joaquin Miller** (1841-)
 Kit Carson's Ride, Stedman-Hutchinson, Vol. 10, p. 82; Warner's Lib., Vol. 25, p. 10032.

Questions on Poets of the Middle and Western States

1. In the early third of the nineteenth century the literary centre of America had changed from Philadelphia to what city?
2. After the repression of Puritanism, and just before the earnestness that led to the Civil War, what spirit should we look for in the Knickerbocker School?
3. Who were the leaders of these minstrels?
4. (a) In what poem does Joseph Rodman Drake show, even by its subject, that he was a pioneer in fancy? (b) How is the scene of the poem American? (c) What fanciful description does he make of fairy life? (d) How does he faithfully preserve the exquisite scale of these minute beings? (e) Contrast with the description of Queen Mab's chariot as given in *Romeo and Juliet*, Act I., Scene IV.
5. (a) In "The American Flag" what fancy does he show in accounting for the American colors, and the eagle? (b) How does the last stanza reiterate it? (c) What similarity in the lives and deaths of Drake and Keats?
6. (a) How did Fitz-Greene Halleck embalm that seven years friendship with Drake? (b) What quatrain is perfect?
7. (a) What poem of his testifies as to the interest that was taken in Greek liberty? (b) What English poet died in helping the Greeks? (c) What fine descriptions of death in its various aspects? (d) How is its spirit heroic, like the ring of Campbell's "Hohenlinden"?
8. After these Knickerbocker minstrels, what group of poets arose that attracted the literary centre to Boston?

9. But at the same time what secondary group of younger poets gathered in New York?
10. (a) Which one was well versed in the study of the Elizabethan drama and what use did he make of his knowledge? (b) At this time what were the inducements for play writing? (c) What play twenty-five years later was staged by Lawrence Barrett with great success? (d) What might Boker have been had he lived to-day with its opportunities for the dramatist?
11. What musical quality in his "Dirge for a Soldier"?
12. (a) How does "The Ballad of Sir John Franklin" show intensity of imagination? (b) What dramatic questioning put in several mouths marks the progress of the story? (c) By what dramatic contrast of English scenery does he deepen the sense of cold?
13. (a) What Quaker poet is our great traveler? (b) What race adaptability did he show?
14. (a) In what poem does he place the scene in the Crimean War? (b) What three sweethearts' names does he use as typical of three nations? (c) How is the couplet at the end an artistic ending?
15. (a) What poem shows a charming power of narration in blank verse? (b) What similarity in subject to Balzac's tale "A Passion in a Desert"? (c) Upon what intensity of feeling does the poem hinge?
16. (a) How is the wild-fire rush secured in the "Bedouin Song"? (b) What phases of the desert heighten the picture? (c) How does the refrain express the Oriental's love of the constellations and of his sacred Book? (d) Compare this in virility with Shelley's "Indian Serenade."

17. What poet does Taylor truly describe when he says,
 " In Fancy's tropic clime your castle stands " ?
18. What lyric expresses the haunting sense of regret for
 what youth held, and what age misses ?
19. How does " Love and Joy " tell again that joy, like
 youth, is something that can never be held ?
20. How does " Adsum," by imagination, see in the response
 of Colonel Newcome, Thackeray's own answer to the
 heavenly summons ?
21. What landscape painter is better remembered by the
 word-paintings he made ?
22. How does " Drifting " give a picture of Italy in color-
 ing, landscape features, and feeling ?
23. (a) How does " A Closing Scene " hold the same
 descriptive quality in its pictures of Indian summer ?
 (b) In its metre and melancholy, what standard
 English elegy is suggested ?
24. How has our best critic of nineteenth century verse
 shown in " Toujours Amour " a lyric of charming
 grace ?
25. (a) In what unique poem does he show that even a great
 money market may furnish classic inspiration ? (b)
 By fancy what does he see in a street musician ; in an
 old soldier ; an apple woman ; the brokers ; street
 waifs ? (c) What is the secret of this enchant-
 ment ?
26. (a) What poem, refined and highly imaginative, pictures
 the loss of a little child ? (b) How is the voyaging
 figure held to the very end ? (c) How is the sense of
 human loss merged in the marvel and delight at the
 child's gain ?

27. (a) What poet can publish in artistic verse the art news of the day? (b) How does he use the beauty of Venice and its rhythmic tide to picture Browning's death?
28. How does his "Largo" express by rare choice of vowels the holiness of Handel's work?
29. (a) By what rapid allusion does he call to mind Edwin Booth's dramatic roles? (b) How does the end stamp the man great in his own personality? (c) What suggestion comes of the fleetingness of the actor's art as compared with other arts?
30. Who has made himself a leader in the light, graceful French forms known as "Vers de Société"?
31. In his "Triolet" what is the line that appears the required three times?
32. In "The Way to Arcady" how is worldly wisdom set against the wisdom of sentiment?
33. In what poem does Clinton Scollard show that he can catch something of the Eastern languor and coloring?
34. What lyric pictures just such a haunt as Charles Lamb would have frequented?
35. (a) From conventional versifiers, to what poet do we turn for greatest contrast? (b) Whose poet did he claim to be? (c) By irony, with whom only has he gained favor in both Europe and America?
36. (a) At first sight, what is apparent in his poems as to rhyme, and as to the regularity of his lines? (b) How is this characteristic not an invention of his own, but a revival of Bible lyricism? (c) How would its style best lend itself to a chant such as a rhapsodist might make as he went from city to city?

37. (a) In "Out of the Cradle Endlessly Rocking" what backward sweep of memory calls up a picture of himself as a child? (b) How does the aria of the bird's song express first happiness, then longing, then despair? (c) By what massing does he project the bird's cry to the sea? to the moon? to the boy's heart? (d) What motion-picture of the sea whispering its secret, ends the poem?
38. (a) What poem is in memory of President Lincoln? (b) What panoramic view of the country through which his coffin slowly passed? (c) What cataloguing of American cities? (d) What visions of the war whose successful issue was Lincoln's work? (e) What chant to death, the supreme deliverer? (f) At the last, how does he fuse the multiplicity of effects he has used,—of lilac, star, chant, comrades, and the "wisest soul of all"? (g) What shorter poem, more nearly a lyric than is usual with Whitman, is a lament for Lincoln?
39. (a) How does the "Mystic Trumpeter" bring up a kaleidoscopic pageant of the feudal world? (b) How, a picture of war and wreck? (c) How does the poet suffer with the enslaved and overthrown? (d) How does the last strain give a vision of a future that is all joy and all health? (e) What large aspects of nature and life call out Whitman's imagination?
40. Why was it that we cannot look to the West for literature till the early sixties?
41. How can we account for its place of birth being in the Ohio valley?
42. With what two sisters, though bearing no distinct Western message, did Western poetry begin?

43. (a) What hymn did the younger write that still keeps its place? (b) What traditional picturing of Heaven is in it?
44. (a) What poem of the elder gives a simple tender picture of home life? (b) What is the one expression of the mother's face that must not be painted?
45. What qualities did their melodies have that made them so popular?
46. What other poetic partnership followed—this time that of husband and wife?
47. How does "After Wings" show a sense of the mystery of life, and strike a deeper, more artistic note than the Cary sisters?
48. (a) What distinctive Western background for "The Mower in Ohio"? (b) What idyllic feeling in the poem? (c) What suggestions of pioneer life?
49. What poet sings of the hard Western farm life—terrors of mortgage and foreclosure?
50. How does the rude sort of monologue become almost dramatic?
51. (a) What touch of humor is suggested in the cause of the quarrel in "Betsy and I are Out"? (b) What picturing of "kind neighbors"?
52. (a) What ballad shows a mother "thrown on the town" by her children? (b) How did this effect a change in state laws as to a widow's claim to her husband's estate?
53. What two poets, "though well versed in books and often caged in cities," are nature lyrists?
54. How does "The Blue Bird" show a virile, fresh quality?

55. (a) What lyric is given from a hunter's standpoint?
(b) What lines suggest by sound the flow of a low-land creek? (c) What action in the lyric?
56. What secret of the Oread does Miss Thomas betray in "The Flute"?
57. (a) What picturing of nature does she make eminently fitting for both Syrinx and Pan? (b) But what awakening shows that Arcadia is no more?
58. What poet understood the heart of childhood?
59. (a) What lyric is a lament for a lost child—a lament put into his playthings? (b) What favorite nursery jingle that the title suggests, plays a subtle contrast, and so deepens the sadness?
60. (a) In the "Dutch Lullaby" what three little Dutchmen do the eyes and the head become? (b) Under what delightful expedition is sleep described?
61. (a) What poet used the Hoosier dialect to express homely, human nature? (b) How in "The Absence of Little Wesley" do the common things cry out the loneliness of the old grandfather?
62. (a) How does "Knee Deep in June" describe June by its effect on the old farmer? (b) What expression at the end suggests the whole-souled abandon to nature?
63. (a) In what ballad did John Hay express the nobleness that lies in these coarse, irreverent Western characters? (b) In what rough language does Jim Bludsoe express his duty? (c) How was the safety of "Little Breeches" accounted for? (d) What practical view of the business of angels is volunteered?
64. With what poet did Western poetry reach the Pacific Slope?

65. (a) What absolutely new field did he open and remain master of? (b) What poem gives a sportive squib at the Chinese—from a gambler's standpoint?
66. (a) What Californian scenery is the background of "Dickens in Camp"? (b) What character of Dickens's held the camp enthralled? (c) How does this show that, as in "Little Breeches," "a child shall lead them"? (d) What graceful symbolism does he find in "this spray of Western pine"?
67. In "'Twenty Years," by what subtle associations of sounds is a man's boyhood and faith brought back to him?
68. What relationship have the poems of Riley, Hay, and Harte, with the realistic movement as expressed in short stories?
69. What poet caught something of the Mexican romance that lingers in California?
70. (a) In "Kit Carson's Ride," what picturing of the desert and the expanse of prairie is given? (b) What dash of movement? (c) What glorying in the wild beauty of the Indian girl? (d) What love of color? (e) How does the swing of the lines suggest Byron? (f) How does the sensuous quality suggest Swinburne?
71. What does the early decline of his fame seem to indicate?

CHAPTER IV

National Era: Prose Thought

SYLLABUS A

Criticism of Life

Unitarian-
ism

William Ellery Channing (1780-1842)

Spiritual Freedom, Stedman-Hutchinson, Vol. 5, pp.
8-10; Warner's Lib., Vol. 9, p. 3521.

Theodore Parker (1810-1860)

The Real Church, Stedman-Hutchinson, Vol. 6, pp.
514-515.

Transcen-
dentalism

Ralph Waldo Emerson (1803-1882)

NATURE ADDRESSES AND LECTURES

Nature :

Nature the Minister to Man, ch. 1, pp. 13-17;
Spirit, ch. vii, pp. 65-69.

The American Scholar :

His duties, pp. 100-108; Importance of indi-
viduality, pp. 113-115.

Literary Ethics :

The scholar's attitude to materialism, pp.
178-180.

ENGLISH TRAITS

Solidarity of the English, pp. 98-100; Common
sense of the English mind, pp. 221-223.

CONDUCT OF LIFE

Wealth :

Its necessity, pp. 87-91; Its use, pp. 122-123.

Transcendentalism

LECTURES AND BIOGRAPHICAL STUDIES

Character :

Evolution of Religion, pp. 105-108; 113-117.

ESSAYS, FIRST SERIES

Self reliance, pp. 47-49.

Compensation :

Nature of the soul, pp. 116-122.

Intellect :

The Choice, pp. 318-321.

The Over Soul, pp. 274-278.

A. Bronson Alcott (1799-1888)

Emerson the Rhapsodist, Stedman-Hutchinson, Vol. 6,
p. 21.

Margaret Fuller (1810-1850)

Impressions of Carlyle, Warner's Lib., Vol. 15, p. 6127.

Evolution

John Fiske (1842-1901)

IDEA OF GOD

Difficulty of Expressing the Idea of God, ch. i.

The Power that Makes for Righteousness, ch. xiv.

Table Showing Important Phases of Religious Thought in New England

Calvinism	Dominating influence in New England from 1620-1805.
Unitarian-ism	Reaction against the fundamental principles of Calvinistic beliefs.
Transcendental-ism	An American expression of the World Revolutionary Spirit.
(1) Brought about by	
	German idealistic philosophy: Kant; Schelling.
	French eclectic philosophy: Cousin; Jouffroy.
	Modern literature: Coleridge; Carlyle; Wordsworth; Byron; Shelley; Goethe; Schiller; Herder.
	German music: Handel; Haydn; Mozart; Beethoven; Schumann.
(2) Expressing	
	In religion A belief in the God-like nature of man.
	In society The Brook Farm Community (1841-1848).
	In politics The Abolitionist Party.

Questions on Criticism of Life

1. (a) Until after the revolution what had been the dominant creed of New England? (b) What contrast between the social condition of New England and that of a densely populated old world civilization? (c) Why would the doctrine of "human depravity" seem thoroughly at odds with the actual conduct of New England men and women? (d) Against this dogmatism and narrowness of Calvinism, what religious movement came as a reaction?
2. (a) In 1805 how did Harvard College, the stronghold of Calvinism, pass over to Unitarianism? (b) To what seminary did the orthodox party retreat?
3. Though Unitarianism never formulated a creed or a dogma, how did William Ellery Channing in "Spiritual Freedom" argue for: (1) the sanctity of the individual conscience? (2) the liberation and dignity of the human mind?
4. How did his writings, so broad in range, graceful in style, and serene in temper, make toward culture?
5. In contrast to the serenity of Channing, how did the ardent nature of Theodore Parker represent more of the reformer?
6. (a) How did he use the pulpit to educate the people in political matters? (b) In the "Real Church" how is emphasis placed upon conduct as a test of practical Christianity?
7. How did this preacher, "who smacks both of the field and the street," aid the progress of liberal thought in New England?

8. (a) Instead of the social disfavor which radicalism is likely everywhere to suffer, what was true of the position of Unitarianism in New England? (b) What New England men of letters in the nineteenth century were Unitarians?
9. (a) Into a society affected by Unitarianism, what influences of German and French philosophy at their most metaphysical period were brought to bear? (b) What was the effect of throwing open to the New England mind the wide range of modern literature, both English and foreign, at its most romantic period? (c) What significance in the warm reception of Carlyle's "Sartor Resartus"? (d) How would the æsthetic starvation of previous generations explain the almost riotous delight of the New Englanders in the masterpieces of poetry and music?
10. (a) The ardent revolutionary spirit produced in New England by these forces is known as what? (b) Its belief that man could find a divinity in his instinct, rather than in any revealed religion, led practically to what estimate of the worth of the individual man?
11. (a) On the continent more than a generation ago, this same revolutionary spirit had expressed itself in what excesses? (b) In England it had expressed itself in what outburst of literature? (c) That it should express itself in New England as an aspiration for the "conduct of life" shows what native tendency of the Yankee mind?
12. As a result of this fusion of Unitarianism and Transcendentalism, the most remarkable literary expression America has yet made was in what section?

13. Who was the most eminent figure among the Transcendentalists, if not in all the literary company of America?
14. (a) How does his first book, "Nature," put forth from the Old Manse, show that "in the woods we return to reason and faith"? (b) On pp. 66, 67, what answer does he make to the question: "Whence is matter, and whereto"? (c) What practical application does he make of this answer, as to the upbuilding of character?
15. (a) In "The American Scholar" what principle does he say should animate the brain of America? (b) Why was Holmes's characterization of it as our "Intellectual Declaration of Independence" happy?
16. In "Literary Ethics" what does he state the attitude of the scholar should be toward money-getting?
17. (a) In what book, with alert shrewd penetration, did he show the phenomena of English life as traced back to the character of its race? (b) How did he explain the secret of England's power? (c) What effect has the common sense of the English mind had on English literature?
18. (a) In "Conduct of Life" with what practicality does he show wealth to be necessary to each man's independence and integrity? (b) How should a man use his capital to secure the best interest?
19. How does his "evolution of religion" show that he felt each new clothing of the race's moral aspiration to be an ethical advance?
20. How does "Self Reliance" teach the doctrine that individuality is the only means of growth?

21. What compensation in the nature of the soul does he find for: (1) inequalities of intellectual capacity? (2) inequalities of material condition? (3) calamities?
22. (a) To every intellect, Emerson says, God offers the choice of what two things? (b) If the higher choice be made what will be the process of intellectual growth?
23. (a) How does the "Over Soul" tell of the mystic union of the individual man with God? (b) How does it express: (1) "That man is here to be worked upon"? (2) That the greatest man is he who has most fully surrendered to the soul influx of Deity?
24. How does the keynote of all his prose show him to be a living prophet of individualism—that dominating principle in American literature?
25. How is Emerson's literary style marked by (a) terseness in sentence construction; (b) richness of epigram; (c) diction both rich and homely; (d) at times a rare felicity of phrasing; (e) unusual stimulating power? (f) How may his lack of logical sequence in an essay be explained by his habit of composition?
26. If Emerson combined ideality and practicality, what other Transcendentalist in Concord lacked his saving grace of good sense?
27. How in him were the Emersonian characteristics of originality and individualism extended to eccentricity and grotesqueness?
28. What wild reforms did he inaugurate?
29. How did Emerson's principle of self-trust become in him inordinate self-esteem?

30. How does "Emerson as a Rhapsodist" show Alcott's overstrained rhetoric? (a) What wild commingling of imagery taken from music, dancing, the heavens, and Greek poetry?
31. (a) In 1841 what periodical did the Transcendentalists establish which offered freedom of speech to every one on any topic? (b) How did the choice of a woman as first editor show a departure from traditional customs?
32. How does Margaret Fuller's learned girlhood, solitary life, and burning zeal suggest Mrs. Browning?
33. In a letter to Emerson, how does one read in a parable the story of their friendship? (Memoirs of Margaret Fuller, by Emerson, Channing, and Clarke, Vol. 1, pp. 289-291.)
34. (a) How was she the first to carry the Transcendental interest outside of New England? (b) How did she apply it to her literary work on the Tribune?
35. (a) In her "Impressions of Carlyle" how does she use a German hero's name to characterize Carlyle? (b) How is this significant of new fields of literature flung open by the Transcendentalists?
36. (a) Like Mrs. Browning, into what cause of liberty did she throw herself? (b) What is the story of her tragic death?
37. Though leaving practically nothing in literature, how did her influence help on the cause of woman's intellectual freedom in America?
38. (a) Transcendental principles also expressed themselves in what effort to reform the structure of society? (b) What romance of Hawthorne's was made possible by this socialistic experiment?

39. The same principles expressed themselves in what important reform movement in politics?
40. Since the increase in scientific knowledge, what writer has aimed to reconcile science and religion?
41. In "Destiny of Man" how did he apply the evolutionist argument to a proof of personal immortality?
42. (a) In the "Idea of God" how does he use the questions Marguerite asked Faust about religion, as a happy beginning for his discussion? (b) How does he show that with the increase of knowledge of the universe there may come a deeper faith in "God as a moral being"?
43. Although the principles of Unitarianism, Transcendentalism, and Evolutionism have been opposed to Trinitarian doctrines, yet how does each show that American thought remains true to the ideas of God and immortality?

National Era : Prose Thought

SYLLABUS B

Criticism of Society

New
England
Society

Oliver Wendell Holmes (1809-1894)

AUTOCRAT OF THE BREAKFAST TABLE:

Mutual admiration society, pp. 1-5; Seven wise men of Boston, pp. 124-127; Aristocracy, pp. 259-261; Yankee expressions, p. 109; Insanity, p. 42; The three Johns, pp. 52-54; Suggestion by odors, pp. 75-79; Violins and meerschaums, pp. 101-105.

PROFESSOR AT THE BREAKFAST TABLE:

Skit on total depravity, pp. 111-113; Manners, pp. 138-145; Lean environment of New England, pp. 244-249.

POET AT THE BREAKFAST TABLE:

The Old Master, pp. 41-43; Scarabee, the specialist, pp. 43-51.

ELSIE VENNER :

Pigwacket and the district school, ch. iii; Apollinean Female Seminary, ch. iv; The Sprowles' Reception, ch. vii.

New York
Wealthy
Class

Charles Dudley Warner (1829-1900)

LITTLE JOURNEY IN THE WORLD :

Henderson founds a university, pp. 334-345; The new house, pp. 350-361; The reception, pp. 362-383.

New York
Wealthy
Class

THE GOLDEN HOUSE :

Death of Henderson, pp. 272-287.

IN THE WILDERNESS :

A-Hunting of the Deer, Warner, vol. 8, pp. 449-456.

American
Democ-
racy

Edward Bellamy (1850-1898)

EQUALITY:

A Sharp Cross-examiner, ch. i; Parable of the
Water-Tank, ch. xxiii.

Questions on Criticism of Society

1. In what series did Dr. Holmes make his shrewd, volatile wit present a criticism of New England society?
2. What did the criticism gain from the fact that he was nearly fifty before he made it?
3. (a) How does his frank picturing of Yankee narrowness in intellectual and religious matters, and her provincialism, make a good fight against illiberality? (b) How does his love for New England show that he cuts only to cure?
4. (a) In the "Autocrat" what defence of mutual admiration society is made? (b) What suspiciousness does a narrow intellect always show? (c) What wise man's witticism embodies a Bostonian's pride in his city? (d) How does the Autocrat defend this localism? (e) What does he say New England aristocracy is based on? (f) What good transformation in the race may it make? (g) What tell-tale phrases show New England's offences in social and æsthetic matters? (h) What discredit does he cast on people who hold Calvinistic doctrines and yet keep sane? (i) How does the theory of the "Three Johns" teach a kindly tolerance in conversation? (j) What pictures of humor and pathos are suggested to him by the odors of phosphorus, marigold, and everlasting? (k) By what fancy are violins and meerschaums linked with poetry?
5. (a) How does the Professor use the efficacy of calomel in the creed of a supposed medical society to make a skit on Calvinistic doctrine? (b) What gentle

scourging of bad manners and insufficient breeding does he make? (c) What leanness of life does he find in our "Western Eden"?

6. How does the Poet contrast the liberal scholarship of the "Old Master" with the narrow specialism of "Scarabee"?
7. (a) In "Elsie Venner" what pictures are drawn of the salubrity of an inland New England town in the early fifties, and the roughness of its district school? (b) What skit upon the New England seminary, its principal, management, and course of study? (c) What skit in the "Sprowles' Reception" upon the new rich, the exhausting preparations, the solemnity of the sociality, the novelty of shell-oysters and ice-cream?
8. How does the half-dramatic essay form of the "Break-fast Table Series," and its aim to reform society, suggest the eighteenth century "Spectator"?
9. How do the sentiment, and pathos, and dashes suggest the methods of the eighteenth century Sterne?
10. (a) How does Holmes's whole work embody the best expression of rationalism in American men of letters? (b) How are his writings saturated with the essence of Boston New Englandism,—the Boston of the middle of the nineteenth century?
11. In what books did Charles Dudley Warner embody his criticism of the New York wealthy class?
12. (a) What hint does he give as to the selfish motives of Henderson's philanthropy? (b) What suggestion as to the weak places in fashionable charities? (c) How is the worship of materialism shown in the building of the new house? (d) How made plain in the open-

ing reception? (e) What suggestion that in such an existence Margaret's nature was hardened? (f) What hint that Henderson lost capacity for some of the finer instincts of his earlier manhood?

13. How does "A-Hunting of the Deer" suggest the cruelty of a fashionable sport?
14. In what book does Edward Bellamy make a criticism of American society as based upon the democratic idea?
15. What picture does the "Parable of the Water-Tank" draw of the rich and poor?
16. (a) How does the "Cross-examiner" bring out that though the government is by the people it is only so in name? (b) How does she show that the people use what energy they have to rivet their own chains?

National Era : Prose Thought

SYLLABUS C

Criticism of Letters

**Pioneer
Critic**

Edwin P. Whipple (1819-1886)

ESSAYS AND REVIEWS, VOL. I:

On Richard Henry Dana, pp. 46-52.

LITERATURE OF THE AGE OF ELIZABETH:

On Shakespeare, pp. 32-41.

**Foremost
Critic**

James Russell Lowell (1819-1891)

LITERARY ESSAYS:

Dante, Vol. 4, pp. 118-121; 174-175; 236-237.

Chaucer, Vol. 3, pp. 321-326; 363-366.

Shakespeare, Vol. 3, pp. 40-43; 56-59; 87-90.

Milton, Vol. 4, pp. 99-103; 114-117.

Dryden, Vol. 3, pp. 129-133; 188-191.

Gray, Vol. 11, pp. 11-14; 31-32; 38-41.

Wordsworth, Vol. 4, pp. 401-403; 412-415.

Keats, Vol. 1, pp. 242-243; 244-246.

Lessing, Vol. 2, pp. 190-191; 229-231.

Thoreau, Vol. 1, pp. 370-372; 374-379.

**Foremost
Critic of
Victorian
and
American
Poetry**

Edmund Clarence Stedman (1833-)

VICTORIAN POETS:

Outline of proposed survey, pp. 4-7.

Tennyson the idyllist, pp. 182-189.

Summary of his work, pp. 199-200.

Browning the psychologic, pp. 320-323.

His relation to his period, pp. 432-434.

Foremost
Critic of
Victorian
and
American
Poetry

AMERICAN POETS:

- Rise of the home school, pp. 28-30.
- Whittier as a national poet, pp. 96-100.
- Whitman as a nature poet, pp. 379-383.

AMERICAN ANTHOLOGY:

- Review of the American school; Introduction, pp. xxii-xxiv.
- Forecast of the future of American poetry; Introduction, pp. xxxiii-xxxiv.

Popular
Critic

Hamilton Mabie (1845-)

ESSAYS IN LITERARY INTERPRETATION:

- Dante Gabriel Rossetti—men who influenced him, pp. 79-80.
- The King's Tragedy, pp. 85-86.
- Rossetti's place, pp. 91-98.
- Robert Browning—his relation to his time, pp. 103-106.
- Principles in art poems, pp. 124-128.
- The possibility of a new type of literary expression, pp. 134-136.

Questions on Criticism of Letters

1. How does our pioneer critic mark the type in criticism, —the “showman” sort that displays his authors?
2. (a) How does his estimate of Charles Dana as a poet show the provincial tendency to make too much of our native writers? (b) How do the other characteristics of “showman” criticism, enthusiasm and wonder, predominate in his criticism of Shakespeare? (c) How does it illustrate our youthful attitude toward the riches of Old World literature?
3. How does James Russell Lowell’s ripe scholarship in both ancient and modern literature make possible a method of criticism by comparison?
4. (a) How does his critical work consist almost wholly of individual studies rather than a philosophic view of literary history? (b) Yet how does the range of these individual studies give something of a comprehensive view of literature? (c) How does his exquisite gift of appreciation, and his faculty for applying ideas to life, make him, though not a philosophic critic, our greatest one?
5. (a) How does the painting of Dante’s environment serve as an introduction to the essay? (b) How do the times explain Dante’s use of revolting types? (c) Why may the Divine Comedy suggest a Gothic cathedral? (d) How did Longfellow use this suggestion in his sonnets on the Divine Comedy? (e) What seat would Lowell give Dante in the company of epic poets?
6. (a) In Chaucer what characteristics of two races are to be seen? (b) How is his satire contrasted with

Dante's? (c) How does his breadth of humanity place him by Homer?

7. (a) How is Shakespeare's creative imagination contrasted with the pictorial one of Milton? (b) Where does the motive of the Shakespearean tragedy lie, as compared with the motive in a Greek tragedy? (c) How is Shakespeare too much of an artist to be a deliberate moral teacher?
8. (a) How does Lowell explain the feeling of vastness produced in the poetry of Milton? (b) Why does Milton rank as the most uniformly self-conscious great poet?
9. (a) How does Dryden's prose show the best specimen of everyday style English literature has? (b) Why does the phrase "Great Cleopatra in a hackney coach" characterize his poetry?
10. (a) In the Gray essay, what résumé does Lowell give of our debt to the eighteenth century? (b) How is Gray a rare combination of genius and dilettanteism? (c) How could he glorify the commonplace?
11. (a) Where does Lowell judge Wordsworth most successful as a poet? (b) What are his claims to a secure immortality?
12. (a) How did Keats help English poetry to recover her inheritance? (b) In what way do Keats's poems mark an epoch in English poetry?
13. How is Lessing's position in Germany made plain by comparisons with Dr. Johnson?
14. (a) How does Lowell's subtlety find in Thoreau's "itch of originality," intellectual selfishness? (b) In Thoreau's seclusion what savor of egotism is shown?

15. Find examples of Lowell that show his style to be characterized by (a) richness of allusion that makes his full enjoyment an evidence of a liberal education ; (b) an exuberance of imagery ; (c) humor that gives a freshness to his work much appreciated by English readers.
16. (a) How did the general acceptance of evolutionary principles at the time when Edmund Clarence Stedman began his critical work, make it possible for him to apply these evolutionary principles to literature ? (b) How would this conception enlarge the bases of criticism used by Lowell ?
17. To this scientific method, what equipment as a scholar and a poet could he add ?
18. What four volumes of his mark the most important body of systematic, serious criticism thus far produced by an American ?
19. (a) In the "Victorian Poets " what characteristics of the last half-century lead Stedman to consider it as a distinct epoch in English poetry ? (b) What names illustrate these successive poetic phases ? (c) Why does he think it necessary to make reference to the conditions of the period ?
20. (a) In what respect is Tennyson greatest of the modern poets ? (b) What points of resemblance between Pope and Tennyson ? (c) What might each poet have become with the other's environment ? (d) How was the complexity of Tennyson's art made possible ? (e) How is he an idyllist ? (f) In what ways is he the fullest representative of the Victorian Age ?
21. (a) How was Browning the founder of a new " life-

school"? (b) Why is "Men and Women" his most representative work? (c) How does he reflect the introspective science of the age? (d) How does he illustrate an exceptional law: that genius may create its own environment?

22. In "American Poets" what three factors does Stedman regard as bringing about the rise of the American school of poetry?
23. (a) Why is the national type in America so far only locally realized? (b) In what respect may Whittier, who is really a poet of New England, be said to be national?
24. (a) How is Whitman a poet of nature,—with the details massed, blended? (b) What power of imagination does he show? (c) What suggestion that his new message may need his form of verse?
25. (a) Standing on the threshold of the twentieth century, what shows Stedman that the American school of poetry has been the utterance of the emotions of a people? (b) Judging by the laws of literary evolution, what does he predict will follow the present twilight interval? (c) What conjecture as to the form of the American poetry of the future?
26. (a) How is the criticism of Hamilton Mabie, though scientific in method, addressed more especially to the general reader? (b) Why is it well calculated to carry on university extension work in literature?
27. (a) What men influenced Dante Gabriel Rossetti, and why would he respond to them? (b) What qualities does "The King's Tragedy" show that place it in the front rank of modern dramatic verse? (c) Why is

Rossetti not an interpreter of his age? (d) What was his attitude toward (1) beauty and (2) love?

28. (a) How does Browning show his relation to his age? (b) How do his art poems embody the evolutionary conception of life,—always struggling? (c) What suggestion that Browning's style may come from the new form of literary expression demanded by a new thought of Nature and Man?

National Era : Prose Thought

SYLLABUS D

History

United
States
through
Colonial
and Revo-
lutionary
Periods

George Bancroft (1800-1891)

HISTORY OF THE UNITED STATES:

Battle of Lexington, Vol. IV., ch. 10, pp. 155-166;
Stedman-Hutchinson, Vol. 6, pp. 10-12.

Spain in
the
Americas

William Prescott (1796-1859)

CONQUEST OF MEXICO:

The Battle of Otumba, Vol. II., Bk. 5, ch. 4, pp.
393-403; Carpenter, pp. 175-180.

The Dutch
against
Spain

John Motley (1814-1877)

DUTCH REPUBLIC:

The Relief of Leyden, Vol. II., pp. 568-582; Car-
penter, pp. 330-337.

France
versus
England in
North
America

Francis Parkman (1823-1893)

THE CONSPIRACY OF PONTIAC:

Capture of Quebec, Vol. I., pp. 126-141; Carpen-
ter, pp. 444-450.

United
States by
Epochs

John Fiske (1842-)

THE DISCOVERY OF AMERICA:

First Voyage of Columbus, Vol. I., pp. 419-449.

United
States
through
Jefferson's
and Mad-
ison's
Adminis-
trations

Henry Adams (1838-)

HISTORY OF THE UNITED STATES:

Character of America, Vol. IX., ch. 10, pp. 219-
241; Warner's Lib., Vol. I., pp. 117-123.

United
States
from
Missouri
Compro-
mise to
Present
Time

James F. Rhodes (1848-)

HISTORY OF THE UNITED STATES:

Withdrawal of Southern Senators, Vol. III., pp.
271-281.

United
States
from End
of Revolu-
tionary
Period to
End of
Civil War

John Bach McMaster (1852-)

HISTORY OF THE PEOPLE OF THE UNITED STATES:

The Post-Office and Modes of Travel, Vol. I., pp.
39-55.

Questions on History

1. Although up to 1830 there had appeared no history of America that could be read as a classic, what foundations were laying, in the way of letters and documents, for some historian?
2. Who was the man that, inspired by the national spirit beginning distinctly to be felt after the War of 1812, built upon these foundations a new conception of history?
3. How many years was he at work on this history, and what was its scope?
4. What opportunities for a collection of historical material did his training, wealth, social position, and political experience give him?
5. Why does his avowed object in writing "to justify his fathers for the Revolution" make his history a partisan one?
6. How did his sympathy with the anti-Federalist party make his history partisan in politics?
7. Why is it unfortunate for his permanent fame that a considerable part of his work has no foot-notes giving his authorities?
8. (a) In his account of the Battle of Lexington, what rhetorical summary on pp. 156, 157 of the "fore-runners of the village heroes"? (b) How does his style suggest the oratorical style of fifty years ago?
9. By William Prescott's choice of a historical subject what mark of the growth of cosmopolitanism is shown?
10. How does this subject show the starved American imagination stimulated by a romantic European past?

11. What was the scope of his work?
12. What connection between this subject and the earlier phases of American history?
13. In spite of what physical obstacles did he write?
14. (a) In "The Battle of Otumba," how does the picture of the Aztec civilization illustrate the brilliant quality of his style? (b) How does the account of the close of the battle show the dignified balance of his sentences? (c) Why does the interest his books aroused in the reading public, suggest something of the popularity of his contemporary, Macaulay?
15. How does the imperfect knowledge of American archæology at the time of Prescott's writing affect the value of his work as an authority?
16. How is the cosmopolitan tendency again illustrated in John Motley's choice of a subject?
17. Why is his intense sympathy with the Dutch struggling for political rights, characteristically American?
18. How does his strong feeling lead him, like Carlyle, to centre his history in heroism?
19. (a) What vivid picture does he draw of famine-stricken Leyden? (b) Of the sea-battle on submerged orchards? (c) How is the flight of the Spaniards worked up dramatically?
20. How does this ability to fuse facts into a living picture suggest more the describer of heroic deeds, than the scientific historian?
21. What splendid plan of a history did Francis Parkman, our greatest historian, form at the age of eighteen?
22. (a) What preparation did he make for accuracy and truth in dealing with Indian allies of France? (b) What

for an understanding of the Catholic missionaries of New France?

23. What bearing had Parkman's theme upon our national history?
24. (a) In the "Capture of Quebec" how does the whole account show the charm of his narrative style? (b) How does his description of the heights, the plain, the town, have the accuracy of an eye-witness? (c) What sympathy is shown with both sides? (d) What philosophic hint is given that in the English victory lay the possibility of American independence? (e) What literary sensitiveness is shown in the portrayal of the personality of Wolfe?
25. What physical disabilities delayed the completion of Parkman's work till 1885?
26. How does his greatness as a historian illustrate the rare union of patient scholarship, philosophic habit of mind, and something of the poet to re-create a vanished past?
27. (a) How do the traditions with which he began his work link him with the older school of historians? (b) How does the scientific spirit and scholarship of his work make him the model of the new school?
28. (a) How is the older school of historians made up of men of private means, who had time and money to collect their own materials? (b) Which of them were honored by diplomatic positions in which to pursue their investigations?
29. After the Civil War, the new sense of the dignity of our American institutions had what effect upon the courses in history offered in our colleges?

30. From the growth of this scientific instruction, the newer school of historical writers that has developed has its chief interest in the affairs of what country?
31. In general, the names of the members of the new school show what connection between active college work and writing history?
32. How does the selection of a special field by each man illustrate the scientific method?
33. How does John Fiske's "Discovery of America" show a knowledge of authorities and of archæology likely to keep the work authoritative?
34. (a) How does the charm of his style give the first voyage of Columbus all the fascination of a new story? (b) How does he make plain the quaint notions of geography that swayed the minds of the great discoverers? (c) How does he show that the increase of geographical knowledge gained by this first voyage was too great and rapid to be comprehended at once?
35. How does the naturalness and buoyancy of his style make his histories interesting even to readers who cannot appreciate the philosophy contained in their pages?
36. What two opposed administrations are the chosen field for the historical work of Henry Adams?
37. (a) In his "Character of America," why, as late as 1815, was the division of the United States into several nationalities still thought to be possible? (b) In 1817 what divergence from older societies was well defined in American unity? (c) How does antipathy to war rank first in American political traits? (d) How did the superior average intelligence of the American

- account for successes on land and sea? (e) What un-English rapidity of movement in the American character? (f) What disposition to relax severity?
38. What three traits, at the close of the War of 1812, seemed fixed in the American character?
 39. How does Adams show a power to mass minute details, in discerning the guiding principles of national character?
 40. How is his style marked by crisp sentence construction and luminous statement?
 41. How does James Rhodes show the intellectual forces that lie outside the college connection?
 42. (a) What is to be the scope of his work? (b) How does his chosen field test, to the highest degree, the qualities of insight and fairness of a historian?
 43. How does his special use of the press as authorities tend to reveal the living spirit of the time under consideration?
 44. (a) In his account of the secession movement, what spirit was conspicuous in Jefferson Davis's farewell to the senate? (b) How does Rhodes disprove the "conspiracy theory" as to the secession of the South? (c) What proof does he find from Southern conventions that slavery was the sole cause of the war?
 45. How does Rhodes's ability to handle this period of passionate stress prove him to be an historian in no sense local or partisan?
 46. What is to be the scope of John Bach McMaster's work?
 47. (a) How does its title suggest his democratic aim? (b) What historian, with the same aim, wrote a history of the English people?

48. (a) What picture of the post-office system in Colonial times? (b) The insecurity of the mails led public men to adopt what system of writing? (c) What accounts of the difficulties of traveling by coaches, ferry-boats, and packets are given?
49. How does his simple, clear style make him a popular historian?
50. What is the hopeful outlook for the American school of historical writing?

National Era: Prose Thought

SYLLABUS E

Oratory

- | | |
|------------------------------|--|
| Leader of
State
Rights | John Calhoun (1782-1850)
State Rights, Warner's Lib., Vol. 7, pp. 3094-3097. |
| The Pacifi-
cator | Henry Clay (1777-1852)
Attitude of South Carolina, Stedman-Hutchinson, Vol. 4, pp. 364-366. |
| The
Unionist | Daniel Webster (1782-1852)
· Reply to Hayne, Carpenter, p. 109; Stedman-Hutchinson, Vol. 4, pp. 464-467; Warner's Lib., Vol. 38, pp. 15744-15746. |
| The Con-
servative | Edward Everett (1794-1865)
Emigration of the Pilgrim Fathers, Stedman-Hutchinson, Vol. 5, pp. 330-331; Warner's Lib., Vol. 14, pp. 5607-5609. |
| Anti-
Slavery
Leaders | Wendell Phillips (1811-1884)
Toussaint l'Ouverture, Stedman-Hutchinson, Vol. 7, pp. 66-68; Warner's Lib., Vol. 29, pp. 11412-11416.

Charles Sumner (1811-1884)
The True Grandeur of Nations, Warner's Lib., Vol. 36, pp. 14231-14233. |
| The Plain
Speaker | Abraham Lincoln (1809-1865)
Gettysburg Address; Second Inaugural Address, Carpenter, pp. 264-267; Warner's Lib., Vol. 23, pp. 9074-9076. |

**Pulpit
Orators****Henry Ward Beecher (1813-1887)**

The Gospel of Democracy, Warner's Lib., Vol. 4, pp.
1735-1737.

Phillips Brooks (1835-1893)

Personal Character, Warner's Lib., Vol. 6, p. 2421;
Courage of Opinion, Warner's Lib., Vol. 6, p.
2422.

**Occasional
Orator****George William Curtis (1824-1892)**

The Puritan Spirit, Carpenter, pp. 427-432.

Questions on Oratory

1. From the War of 1812 to 1852 the United States Senate became the battle ground for what vital issues?
2. The intense eagerness with which the nation watched the struggle would lead the combatants to put forth what efforts?
3. In the school of orators developed, who was the leader of the States-Rights party? (a) How does his speech show that no one could better argue the rights of a minority? (b) What relentlessness of demonstration shows war to be the final outcome if state-rights be disregarded?
4. How does his style show (a) a passionless logic; (b) the power of a practical intellect, untouched by any imagery?
5. In contrast to the sectionalism of Calhoun how does Henry Clay's life-long effort to keep the peace show that a Southerner could be national in feeling?
6. How must the "Compromises" be a monument to the effect of his oratory?
7. How does the speech on the attitude of South Carolina show that the power of his oratory lay rather in his personal magnetism than in the words he uttered?
8. What physical equipment for a great orator had Daniel Webster?
9. (a) In his "Reply to Hayne" what arguments prove the illegality of state resistance? (b) What arguments show that power of sovereignty lies not in the states, but in the people? (c) What review of the debt owed

- to the Union? (d) What splendid vision of his ideal of the Union closes the address?
10. How is his intense earnestness proved by the fact that the speech, read to-day, stirs the blood?
 11. How is it, judged by its grace of diction, beauty of imagery, march of thought, and sublimity of passion, perhaps the greatest recorded specimen of human eloquence?
 12. How does the majesty and nobility of his style always suggest the Roman?
 13. In the perfect balance and proportion of physical, mental, and emotional attributes found in his personality, what rank does he take as an orator?
 14. What orator stands for the academic, conventional type, who completely represents the culture of Boston?
 15. In his "Emigration of the Pilgrim Fathers," how does his vision of the Mayflower show consummate rhetoric: (1) in the imagery? (2) in the alternation of long and short sentences? (3) in the figure of interrogation?
 16. How does the entire matter seem planned for graceful gesture and musical intonation?
 17. How does he close the school of formal oratory?
 18. Of the newer school, what fervid orator sacrificed a brilliant social career to the anti-slavery cause?
 19. How is his characteristic ability to put himself on good terms with a hostile audience illustrated by his first speech in Faneuil Hall?
 20. How is his characteristic consummate adroitness illustrated in his making a dignified, conservative audience at Harvard College applaud the assassination of the Czar before they knew what they were doing?

21. In "Toussaint l'Ouverture" what finished phrasing pictures the fames of Napoleon and Washington?
22. How does the whole address show an impassioned moral belief in the capacity of the negro?
23. What other Bostonian brought upon himself social ostracism by adopting the anti-slavery cause?
24. Entering the Senate as the successor of Daniel Webster, how does his whole career show him a devoted advocate of the ideal rights of man?
25. How dose the virulence of his personal invective, and the brutality of the blow by Brooks, show how far apart Northern and Southern temper had diverged?
26. How does "The True Grandeur of Nations" illustrate the impressive dignity of his style when not on abolition subjects?
27. How does Abraham Lincoln's oratory show a marked simplicity?
28. How does his style in the "Gettysburg Address" and in the "Second Inaugural Address" show unique condensation of thought : (1) by the absence of any superfluous detail? (2) by a veiled antithesis that shows he has considered both sides of the question?
29. How is his style marked by a felicity of expression shown: (1) in ease of conscious power? (2) in the cadences that incorporate the sublimity of the Bible? (3) in the terse diction that surcharges emotion?
30. How is the secret of his power that of Burns: "He held the key of the life of the people"?
31. In the pulpit oratory of Henry Ward Beecher, how does the sermon, "Gospel of Democracy," show his style to have the freedom of a personal conversation?

32. What short sentence structure is noticeable?
33. What appeal to the practical common sense of men is made?
34. How is the test of his power well shown by his ability to hold so large and heterogeneous an audience as the Plymouth Church?
35. In contrast to Beecher's oratory, how does that of Phillips Brooks, in the selections given, show a rushing impetuosity of style?
36. How is this marked in the longer sentences used?
37. How is his appeal purely to the *spiritual* consciousness of man?
38. Who was the master of "occasional oratory"? At the unveiling of what statue in Central Park, New York, in 1885, did he give the selected address?
39. How does it show an inheritance of the "conversational style" of Wendell Phillips? (a) How does its rapidity suggest the impassioned quality of an orator?
40. How does its grace fail to hide the strenuousness back of it—the appeal to the civic sense of Americans?

National Era : Prose Thought

SYLLABUS F

Nature Studies

**Hermit of
Walden.**

Henry David Thoreau (1817-1862)

WALDEN:

Building a home, pp. 45-50; Personal aims, pp. 98-101; 105-107, or Carpenter, pp. 348-351; Sounds at evening, pp. 133-139, or Carpenter, pp. 351-353; Solitude, pp. 140-145, or Carpenter, pp. 353-355; Battle of the ants, pp. 246-249.

A WEEK ON CONCORD AND MERRIMAC RIVERS:

A Village Festival, pp. 357-360; Carpenter, pp. 346-351.

WINTER:

An icy morning, pp. 84-91; Death of a tree, pp. 63-65.

EXCURSIONS:

On walking, pp. 161-165; Wildness of nature, pp. 185-189; Spaulding's farm transformed, pp. 207-209.

SUMMER:

Bird notes, pp. 330-331.

**"John of
Birds"**

John Burroughs (1837-)

FRESH FIELDS:

English woods—a contrast, pp. 39-43; 47-48;
Hunt for a nightingale, pp. 110-119.

"John of
Birds"

WAKE ROBIN:

Song of the thrush, pp. 59-61; Whir of the part-
ridge, pp. 75-77; Trick of the cow-bunting,
pp. 70-72; Coming of the robin, pp. 14-16;
Song of the vesper-sparrow, pp. 24-25; A
snake-robber, pp. 37-40.

Disciples
of
Burroughs

William Hamilton Gibson (1850-1896)

SHARP EYES:

Queer fruit from a bee's basket, pp. 114-116; The
grouse on snow-shoes, pp. 265-267.

MY STUDIO NEIGHBORS:

A tragedy in the bug world, pp. 58-68.

Bradford Torrey (1843-)

THE FOOT-PATH WAY:

Hunan nature of plants, pp. 208-215; A pine
forest, pp. 237-242.

Frank Bolles (1856-1894)

FROM BLOMIDON TO SMOKY:

The penalty of being a man, pp. 219-222; Indi-
viduality in birds, pp. 228-236.

AT THE NORTH OF BEAR CAMP WATER:

A night alone on Mt. Chocorua, pp. 75-81.

"Olive
Thorne
Miller"

Harriet Miller (1831-)

LITTLE BROTHERS OF THE AIR:

A June round of calls, pp. 130-137; A comical
crow baby, pp. 236-243.

"Animal
biog-
rapher"

Ernest Seton-Thompson (1860-)

WILD ANIMALS I HAVE KNOWN:

Story of the Springfield fox, pp. 185-225.

Questions on Nature Studies

1. What was the parentage and education of Henry Thoreau?
2. What has proved the remarkable posthumous reputation of this man, who, dying at forty-four almost unknown, had published only two books?
3. What two years' experiment of his demonstrated his own belief that man's happiness and higher life are independent of luxuries, or even of external refinements?
4. What naive account does he give of his building his twenty-eight-dollar house?
5. In "Personal Aims" what expression of his deliberate purpose to prepare himself for authorship? (a) How does he preach simplicity of life by "Keep your accounts on a thumb-nail"? and (b) devotion to the ideal in "Let us take time to find the real things"?
6. In "Sounds at Evening" by what process do the church bells become a sound worth importing into the wilderness? (a) By what fancy do screech-owls represent first, men, then, nature?
7. In "Solitude" what does he tell of his physical delight in nature, and the revelation "that the nearest in blood and the humanest was not a person"?
8. Yet how is the expression of the emotion done in a straightforward, honest way—more like a man observing than feeling?
9. Contrast the calm registration of feeling of this New England mystic, with the passionate identification with nature made in "The Story of my Heart" by the English Richard Jefferies.

10. How did Thoreau's keen observation combine with humor to recount the battle, in the presidency of Polk, between the red republicans and the black imperialists?
11. In "A Week on the Concord River" how does his description of an annual cattle-show become under his loving hand and poetic fancy a veritable village festival? (a) How is it human nature here in its rudeness that attracts him, just as it is the wildness of nature that charms him?
12. (a) In "Winter" with what accuracy and delicacy of detail does he describe the landscape coated with glaze? (b) Yet with what characteristic coupling of pure nature and austere philosophy, does he hint that the winter snow "should show some track of a higher life than dogs could scent"?
13. In the death of the tree, murdered by guilty wood-choppers, what dramatic power is shown in entering with the tree's life?
14. In "Excursions" how does he show that nature is a holy land, which one who understands the art of walking can conquer?
15. Why does he champion the wildness of nature?
16. In "Spaulding's Farm Transformed" how does the walker in familiar fields, by his best thought, find himself in another land?
17. How does "Bird Notes" show characteristically that while Thoreau wrote of the bird's song his real subject is the purer view that the pure note suggests to man?
18. How does his style show (1) a grace of precision;

- (2) a well-packed sentence; and (3), in contrast to Emerson, a remarkable sense of paragraph structure?
19. How has Thoreau, by linking his philosophy of the calm joy of simple living, with nature themes, ensured for himself a permanence in literature?
 20. In contrast to Thoreau, how do the writings of John Burroughs show more of the naturalist and less of the moralist?
 21. (a) In "English Woods" what appreciation of nature in her milder and more human moods does he show?
(b) What discrimination of English and American poets, based upon the woods, shows this student of nature to be also a student of poetry?
 22. In "Hunt for a Nightingale" how is his enjoyment of its note deepened by his memories of literature?
 23. How does his keen observing (1) report the partridge drumming; (2) thwart the trick of the cow-bunting; (3) apprehend the snake-robber?
 24. How is his range shown in charming fancy which describes (1) the coming of the robin, and (2) the vesper-sparrow's song?
 25. How do William Gibson's writings show the naturalist who can illustrate his studies with his brush?
 26. How do his odd titles give in a word-sketch his whole word-picture?
 27. How do his illustrations of the right bee seeking the right flower, and of the pollen, shaped like different fruits, show the scientific use that can be made of the imagination?
 28. How does the "Tragedy in the Bug-world" show his ability to humanize the life that lies below us in the vital scale?

29. How does his work seem to bring the insignificant, common things of nature to notice, and astonish us by their wonder?
30. How does Bradford Torrey suggest a less robust interpreter of nature than Burroughs?
31. How does his method of studying a rare bird through a field-glass seem more reverent, if less scientific than the method of Burroughs, who would shoot the bird for study?
32. In the "Human Nature of Plants" how does he show his sensitiveness to their human qualities, and what delicate blending of their life is made with man's life?
33. How does the pine forest tell of the spiritual refreshment in nature that is "better than beauty and dearer than pleasure"?
34. What blending of naturalist and humanist is found in his work?
35. (a) In Frank Bolles's exploration "From Blomidon to Smoky," what longing is shown to overcome that fear which the animal world feels for man? (b) How does he suggest the possibility of individuality in birds, and so to himself admit a powerful influence against their destruction?
36. (a) How does his account of a night alone on Mt. Chocoma have all the thrill and boldness of an exploration? (b) Why does he find the wonders of creation told with more eloquence by night than by day?
37. What different birds'-nests does Mrs. Miller give studies of in "A June Round of Calls"?
38. What humorous hints of the discomforts bird students must suffer?

39. What humorous appreciation of the difficulties of a crow-mother does the "Comical Crow-baby" show?
40. What writer has entered into animal life not only with a naturalist's insight, but with vicarious sympathy?
41. How does the "Story of the Springfield Fox" seem almost an animal biography?
42. What foregleams, here, of the rational and moral impulses that find their culmination in man?
43. Why does the school of nature writers seem to increase in popularity with the growth of towns and cities?

CHAPTER V

National Era: Prose Fiction

SYLLABUS A

Adventure

Romance
of Forest
and Sea

James Fenimore Cooper (1789-1851)

THE SPY:

Harvey Birch Outwitting the American Guard, ch. 28, pp. 368-386.

Harvey Birch in the Presence of Washington, ch. 34, pp. 448-455.

THE PILOT:

The Ariel and the Alacrity, ch. 18, pp. 219-235.

Death of Long Tom Coffin, ch. 24, pp. 308-328.

Leather Stocking Series

THE DEERSLAYER:

Deerslayer Kills His First Indian, ch. 7, pp. 118-136.

Introduction to Chingachgook, ch. 9, pp. 156-169.
Deerslayer Keeps His Word, ch. 27, pp. 505-525.

THE LAST OF THE MOHICANS:

Hawk-eye and His Friends, ch. 3, pp. 33-42.

Judgment of Tamenund, ch. 30, pp. 388-401.

Death of Uncas, ch. 32, pp. 412-428.

THE PATHFINDER:

Leatherstocking in Love, ch. 18, pp. 287-309.

The Block-House, ch. 22, pp. 379-397.

The Scout to the Defense, ch. 23, pp. 398-422.

THE PIONEERS:

The Panther, ch. 28, pp. 332-346.

Death of Chingachgook, ch. 38, pp. 456-468.

Romance
of Forest
and Sea

THE PRAIRIE:

A Buffalo Stampede, ch. 19, pp. 244-256.

Death of Leatherstocking, ch. 34, pp. 465-479.

Colonial
and Revolu-
tionary
Romances

William Gilmore Simms (1806-1870)

THE YEMASSEE:

The Doom of Occonestoga, Manly, pp. 255-262;

Warner's Lib., Vol. 34, pp. 13447-13460.

John P. Kennedy (1795-1870)

HORSE-SHOE ROBINSON:

Remarkable Adventure of Horse-Shoe and the
boy Andy, Manly, pp. 210-217; Stedman-
Hutchinson, Vol. 5, pp. 386-392.

John Esten Cooke (1830-1886)

THE VIRGINIA COMEDIANS:

The Races, Manly, pp. 351-358; Morris, Vol. 4,
p. 435.

Questions on Adventure

1. What facts in the early life of James Fenimore Cooper unconsciously furnished him material for his after career as an author?
2. A man of leisure, in answer to what challenge did he suddenly plunge into authorship?
3. How is America's literary dependence on England shown by the fact that Cooper felt it wise to pretend its authorship to be English?
4. Urged by his friends to try again with a subject he knew something of, what book was suggested by his patriotism?
5. What clear insight is given of an author's feelings in 1820, when Cooper felt that Americans would not read a book that treated of American interests?
6. Contrast the difficulty of his position with that of Scott, his contemporary, who could be sure of a public.
7. How does the fact that Cooper was obliged to publish his book himself show the literary situation in America?
8. How did the success of the book, both in America and England, first demonstrate the possibility of an American romance?
9. How does Harvey Birch's disguise rescue the young British officer from the scaffold?
10. How does Washington's interview with Harvey Birch bring out the pathos of the Spy's situation, and the moral dignity of his character?

11. What enabled Cooper to describe so well the "neutral ground" where the action of the story took place?
12. That Harvey Birch was thought by foreigners to be a real person, gives what tribute to Cooper's power?
13. What familiarity with sea life made Cooper able to find defects in Scott's "Pirate"?
14. On what challenge did Cooper write the "Pilot," and make good his point?
15. How does the sea-fight between the Ariel and the Alacrity give the details of a naval operation in a way interesting to both sailor and landsman?
16. What thrilling account of the Ariel driving to her death in spite of Long Tom's brave effort?
17. How is Long Tom Coffin, a living Yankee sailor, a new type from the brutalized type made familiar by Smollet?
18. What new kind of adventure did Cooper thus originate in which he has always remained master?
19. In what series did he immortalize frontier life, and create the romance of Indian adventure?
20. In the "Deerslayer" how was Natty Bumppo's name changed from Deerslayer to Hawk-eye?
21. What introduction to the young Indian, Chingachgook?
(a) What picture of his friendship for Deerslayer?
22. What account is given of Deerslayer's keeping his word and returning to meet death from the Hurons? (a) By what bravery did he escape from their clutches?
23. How are all these scenes steeped in the atmosphere of the beauty and wildness of Lake Otsego in its primitive wilderness?
24. How does the "Last of the Mohicans," showing Lea-

therstocking in the prime of life, by its uninterrupted rush of incident, hold the chief place in the series in popularity?

25. In "Hawk-eye and His Friends" what impression of the moral qualities of the scout are brought out?
(a) What portrayal of the melancholy of Chingachgook, in the thought that his race is passing away before the white man?
26. In the "Judgment of Tamenund" what poetic picture of the old Indian seer? (a) What dramatic part does the "totem" of young Uncas play?
27. What chivalric death did Uncas die? (a) How did Hawk-eye avenge the fate of this "Last of the Mohicans"?
28. How has this picturesque, poetic conception of Indian character taken hold of the imaginations of men, and so, true or not, enriched literature?
29. What novel shows Leatherstocking as a scout, and places the scene on the shores of Lake Ontario?
30. In Pathfinder's declaration of love for Mabel Dunham, what nobility of his nature comes out?
31. What account of the terrors of Mabel besieged in a blockhouse by the Indians?
32. How does the Pathfinder succeed in getting inside to protect her?
33. Which book shows Leatherstocking an old, saddened hunter still living in the region of Lake Otsego, now no longer a wilderness?
34. As a consequence, why is the action of this book tamer than that in the rest of the series?
35. In the account of the fire on the mountains, how does

the heathen death of Chingachgook close fittingly Cooper's conception of this character? (a) What suggestion that in the march of civilization Leatherstocking finds himself encroached on?

36. In the adventure with the panther, how is the accuracy of the shot of the old hunter brought out?
37. Which book, suggested to Cooper by Daniel Boone, transfers Natty in his extreme old age to the mighty solitude of the plains?
38. In the buffalo stampede, by what bold plan did the old trapper save the party?
39. What picture is given of his tranquil death, his eyes fixed on the sunset?
40. How may Leatherstocking, by his successive removes in retreating before the westward tide of civilization, symbolize the vigor of the American in his conquest of a continent?
41. How does Cooper's presentation in prose of the large and primitive aspects of nature suggest the contemporary work of Bryant in poetry?
42. How is his style characterized by: (a) the power to excite interest in what is going to happen? (b) a wholesomeness, no matter what rough, adventurous life is shown? (c) a true background of the American forest, lake, and stream? (d) an inability to draw an interesting woman? (e) no humor? (f) carelessness of language that often becomes slovenliness?
43. How does this last characteristic show that by translation into foreign languages his stories would be more likely to be improved than injured?
44. Besides being the best known American author on the

continent, how does he divide with Scott the honor of holding his popularity better than any other author of fiction in the English language?

45. What two new fields did he create for the novel of adventure, and in what other field was he the first American to enter?
46. How does he resemble Scott, in that his best work was done with the romantic past of his own country?
47. What writer continued the story of adventure and tried to do for the South and its traditions what Cooper had done for the North?
48. Laboring in the least favorable section in all America for literary work, the one ante-bellum Southern writer who remained in his section and gave himself up to creative literature, how is Simms's work a truly pioneer one?
49. What colonial romance did he write which tells of the great uprising of the Indians that almost destroyed the infant colony of South Carolina?
50. In the "Doom of Occonestoga" by what desperation of devotion does the Indian mother thwart the demon of the tribe? (a) What power of characterization is shown in the discrimination of the three chief Indian characters? (b) How does Matiwan seem the loveliest and purest Indian woman in fiction?
51. Although the action of the entire book is fairly sustained, how does this one scene show a concentration of power hardly to be found in Cooper, and suggest Simms's possibilities?
52. In what romance did he show the part played by Carolina in the American Revolution? (a) Who was the "Swamp Fox" whose brave deeds it shows?

53. In his description of the trackless swamps, the cypress forests, the sluggish rivers, how does Southern scenery first come into American literature?
54. In this Colonial and this Revolutionary romance, how does the small particular field which he made his own give him a place among American men of letters, in spite of his many faults of style?
55. In what romance did John P. Kennedy cover a similar ground to that covered by Simms's "Partisan"?
56. How are five British hoaxed into surrendering to one man and a boy?
57. How is Kennedy's style, leisurely and somewhat elaborated, less adapted to this exciting period than Simms's rough vigor?
58. What connection is it said he had with the fourth chapter of volume two in Thackeray's "Virginians"?
59. What in Simms's birth and sympathy made him, even in his prime, fail in picturing the charm of the social life of the Colonial aristocracy?
60. In what romance did John Esten Cooke, even at the age of twenty-four, succeed in capturing much of the charm of this vanished old life?
61. What picture does he give of courtly Williamsburg at the races?
62. Why may the turmoil of the times account for the fact that Cooke never fulfilled the promise of his youth?
63. When he came out of the war, how had the taste of the public changed from the old-fashioned school of romance in which he was trained?

National Era: Prose Fiction

SYLLABUS B

Humor and Pathos

Father of
American
Litera-
ture

Washington Irving (1783-1859)

"Diedrich Knicker-
bocker " HISTORY OF NEW YORK:

Wouter Van Twiller, Works, Vol. 1, pp. 145-153.

Capture of Fort Christina, Works, Vol. 1, pp. 374-378.

"Geoffry Crayon " THE SKETCH BOOK:

Rip Van Winkle, Works, Vol. 2, pp. 44-65.

Legend of Sleepy Hollow, Works, Vol. 2, pp. 416-454.

Stratford-on-Avon, Works, Vol. 2, pp. 317-341.

Westminster Abbey, Works, Vol. 2, pp. 210-223.

BRACEBRIDGE HALL:

The Stout Gentleman, Works, Vol. 6, pp. 75-86.

"Fray Antonio Agapida " CONQUEST OF GRANADA:

Surrender of Granada, Works, Vol. 14, pp. 520-526.

THE ALHAMBRA:

Court of Lions, Works, Vol. 15, pp. 128-135.

Legend of the Rose of the Alhambra, Works, Vol. 15, pp. 299-316.

LIFE OF WASHINGTON:

His Inauguration, Works, Vol. 23, pp. 468-476.
(106)

Father of
American
Litera-
ture

LIFE OF GOLDSMITH:

His Last Days, Works, Vol. 11, pp. 360-370.

Donald G. Mitchell (1822-)

REVERIES OF A BACHELOR:

Blaze—Signifying Cheer, pp. 17-23.

Ashes—Signifying Desolation, pp. 24-37.

"Ik Mar-
vel"

George William Curtis (1824-1892)

PRUE AND I:

My Chateaux, pp. 31-59; Morris, Vol. 1, pp.
130-140.

Edward E. Hale (1822-)

A MAN WITHOUT A COUNTRY AND OTHER STORIES:

A Man without a Country, pp. 8-47; Morris,
Vol. 3, pp. 467-480; Warner's Lib., Vol. 17,
pp. 6823-6830.

"Artemus
Ward"

Charles Farrar Browne (1834-1867)

ARTEMUS WARD: HIS TRAVELS:

Horace Greeley's Ride to Placerville, Warner's
Lib., Vol 6, pp. 2470-2472.

"Mark
Twain"

Samuel L. Clemens (1835-)

INNOCENTS ABROAD:

Michaelangelo, Christopher Columbus, and the
Catacombs, ch. 27, pp. 240-252.

ADVENTURES OF TOM SAWYER:

The Fence Episode, ch. 4, pp. 28-36.

Tom's Funeral, ch. 17, pp. 176-180.

HUCKLEBERRY FINN:

Meeting with Royalty, ch. 19, pp. 156-167.

An Arkansas Episode, chs. 21 and 22, pp. 180-
200.

Frank Stockton (1834-1902)

AMOS KILBRIGHT AND OTHER STORIES:

Amos's Adscititious Experiences, pp. 3-64.

Questions on Humor and Pathos

1. Who was the first American author who was born after the Revolution—and so more truly than Brockden Brown, the first American man of letters?
2. Upon coming of age, what unusual opportunities for an American at that time, came to him in the way of foreign travel?
3. Soon after his return, what love episode influenced his whole life?
4. To divert his mind from his sorrow, what comic history did he write?
5. The assumed character under which he wrote this has given what name, even now in popular use?
6. In the description of Van Twiller's wisdom, person, habits, and his famous decision, what facts are gravely mixed with nonsense? (a) How is this frequent and often imperceptible passing from sense to nonsense, and then back again, to-day characteristic of American humor?
7. What breezy, robust humor is shown in the mock-heroic capture of Fort Christina?
8. Ten years afterward in what book did Irving appear as a serious man of letters?
9. What character sketch of a loveable old vagabond did it contain? (a) Against what real American background did Irving place a poetic old legend? (b) What subdued humor sets the quaintness of old Dutch life against the bustle of politics under the Republic? (c) How does the swinging sign of the inn mark the change? (d) What pathos in Rip's awakening?

10. Which sketch, more completely humorous, gives an account of a pedagogue's unlucky wooing? (a) In this, what is the background? (b) What famous description of a barnyard scene does it contain, and what transformation does Ichabod's greedy fancy make?
11. How do both these sketches show a mastery of the short story—a literary form in which Americans for a long time to come excelled Englishmen?
12. What essays in this volume reveal a sympathetic sense of English traditions, in reverencing English memorials?
13. How does the finish of their style show Irving to be the American heir of the classic prose of Goldsmith?
14. What paper in "Bracebridge Hall," much admired by Dickens, gives a humorous character-sketch of a man never visible?
15. From the romance of old Dutch and old English life, Irving turned to the romantic charm of what other civilization?
16. What two books best embody it?
17. Under the fiction of what Spanish monk as a chronicler did he write one of these books? (a) How is this method of fiction followed by Mark Twain and Maurice Hewlett in "Joan of Arc" and "Richard Yea and Nay"? (b) What romantic account is given of the departure of the last of the Moors?
18. In the "Court of Lions" what dreamy power does Irving show in calling up the illusion of departed splendor?
19. In the "Legend of the Rose of the Alhambra," how does the spirit of a Moorish princess bring together

- long parted Andalusian lovers? (a) What fancy explains the sweetness of the modern violin?
20. Irving's later writings took the form of what biographies?
21. In the "Inauguration of Washington," how is the picture of his triumphs, by Irving's imagination, set against his discouragements as commander? (a) How is Washington's modesty and his diffidence brought out?
22. In Goldsmith's last days, what loving appreciation of that loveable, improvident Bohemian does Irving show? (a) What sentiment in his allusion to "The Jessamy Bride"?
23. Though neither of these books can take rank to-day as a first class biography, how does their charm of style make them keep their place?
24. How is Irving's style marked by (a) humor, growing more and more delicate; (b) romantic sentiment; (c) repose?
25. In point of time, preceding Cooper's recognition by two years, how was Irving's revelation to England not power, nor novelty, but a style more refined, more artistic, than existed even in contemporary England?
26. How may his contribution to American literature be not only his style, but that style united with our first local fiction?
27. What essayist followed the Irving tradition in appealing to sentiment, and under what pseudonym did he write?
28. What book of his has kept its popularity for fifty years? (a) What exuberance of boyish fancy does "Blaze" show? (b) What ready susceptibility to pathos, characteristic of youth, does "Ashes" show?

29. How does the unrelieved sentiment of Mitchell cloy, except in the romantic mood of one's youth?
30. What essayist, by his artistic sense of literary beauty, derives more truly from Irving, and yet adds an earnestness carried over from Brook Farm days?
31. What book of his is "a group of tender and winning studies in the ideal"?
32. In "My Chateaux" what treasures of the old world, from all centuries, are transported bodily to enhance the beauty of the Spanish estate? (a) What noble company would his book-loving fancy gather there? (b) In the gracious pity of Curtis for rich Mr. Bourne what folly of mere money-getting is shown? (c) What romance of wedded love steepes the whole with tender sentiment?
33. What love for humanity mingles here with the love for the beautiful? (a) How does this study do something better than express charmingly the mood of unsatisfied longing?
34. Turning from these authors of the Knickerbocker school, what New Englander, with ethical bent, was one of the strongest influences in forming a sentiment of love to the nation during the Civil War?
35. In what profoundly pathetic story—prose fiction—did he put his exhortation for love of country?
36. What historical setting of Aaron Burr's treason begins the story? (a) What careless words of Philip Nolan's became his own sentence? (b) What plan in the story makes it possible for Hale to review the splendid growth of the United States up to 1861? (c) What

significance in leaving out the Rebellion? (d) What pathos in the marked text in Nolan's Bible?

37. Although the humor of Irving, whose Diedrich confounds fact with nonsense; of Lowell, whose Hosea Biglow mixes drollery and solemn truths; of Holmes, who shifts from jest to earnest and back again in a twinkling, is characteristically American, what humorist gave to the world a taste of the American humor which is representative not of a section, but of the whole American people?
38. How does his work represent the beginning of the school of humorists to be developed out of the popularity and democracy of American journalism?
39. In his account of Horace Greeley's ride, what humor in the apparent irreverence that the stage-driver shows "the great man"? (a) What skilful mingling of the incongruous, in showing public honors so rapidly and painfully done to Mr. Greeley?
40. How does the laconic, solemn "I've got my orders" suggest the serious face of "Artemus" himself telling a joke?
41. What humorist, also a product of American journalism, continued the work of Browne, but enlarged its field by his gifts of swift narrative, power of characterization, and description?
42. What custom of Mississippi pilots furnished to him his pseudonym?
43. How does the selection of "Innocents Abroad" depend for its humor upon the incredulity and irreverent attitude of the typical American tourist?
44. In what two books, through an American boy, an out-

cast, and a negro, does Mark Twain's humor show that large humanity that gets its fun, not from caste or race, but from the life common to all men?

45. What setting accounts for the atmosphere of its robust, out-of-doors vitality?
46. How does Tom Sawyer's fence episode have its humor in the universal law of human action that it illustrates, the desirability of the unattainable? (a) In "Tom's Funeral" what humor in the sanctification that death gave to character? (b) What fine humanitarianism of Tom ensured Huck a welcome?
47. Why might "Huckleberry Finn" be called the "Odyssey of the Mississippi"?
48. In "Meeting with Royalty" what picture of rafting along the river—and of the various crafts? (a) What fact in the early life of Lincoln gives this picture high imaginative value to Americans? (b) What glimpses of the Southern fashion of chasing men with dogs? (c) What is Huck's attitude to royalty?
49. What picture of a lazy Arkansas town? (a) What picture of a "shooting affair"? (b) What picture of the lynching spirit?
50. How does this account of life along the Mississippi valley before the war, put in the mouth of this unconscious boy-adventurer, make this book perhaps the most remarkable literary expression of the West?
51. What American is a humorist, but one whose work does not bear the usual characteristics of American humor,—exaggeration and irreverence?
52. His original kind of humor, that reasons logically to amusing conclusions, is found in what story?

53. How do the perplexities of the second earthly career of Amos show Stockton's method of making impossibilities seem as correct as facts?
54. What humor in the reader's assenting logically to such perversity?

National Era: Prose Fiction

SYLLABUS C

Mystery and Terror

Problems
of the
Intellect

Edgar Allan Poe (1809-1849)

Criticism On Hawthorne, Works, Vol. 6, pp. 115-120.

"Detective
Stories" The Murders in the Rue Morgue, Works, Vol. 2, p. 261; Tales (Coates Edition), p. 1.

The Purloined Letter, Works, Vol. 2, p. 389; Tales (Coates Edition), p. 82.

"Tales
of
Pseudo-
Science" MS. Found in a Bottle, Works, Vol. 2, p. 219; (Tales Coates Edition), p. 319.

Descent into a Maelstrom, Works, Vol. 2, p. 235; Tales (Coates Edition), p. 330.

"Morbid
Analysis" William Wilson, Works, Vol. 3, p. 44.

The Black Cat, Works, Vol. 2, p. 417; Tales (Coates Edition), p. 100.

The Tell-Tale Heart, Works, Vol. 2, p. 568; Tales (Coates Edition), p. 359.

"Tragic
Romance" The Assigination, Works, Vol. 2, p. 550; Tales (Coates Edition), p. 347.

The Pit and the Pendulum, Works, Vol. 2, p. 461; Tales (Coates Edition), p. 128.

The Masque of the Red Death, Works, Vol. 2, p. 506; Tales (Coates Edition), p. 157.

- Problems of the Intellect "Roman-ces of Death " The Fall of the House of Usher, Works, Vol. 2, p. 432; Tales (Coates Edition), p. 110.
Ligeia, Works, Vol. 3, p. 98.
Silence, Works, Vol. 4, p. 297.
Shadow, Works, Vol. 4, p. 293.
- "Land-scape Studies " The Domain of Arnheim, Works, Vol. 3, p. 1;
Tales (Coates Edition), p. 365.

Questions on Mystery and Terror

1. What other claim for a high place in American literature has Edgar Allan Poe besides his verse?
2. What does Poe say regarding the length of the prose tale? (a) What should be its plan of construction? (b) What points of superiority has a prose tale over a poem? (c) What principles of "art for art's sake" has he thus laid down for his own work?
3. In what tales did he, upon the Balzac foundation, show himself practically both originator and master of the detective story? (a) What original of "Sherlock Holmes" figures in both these tales?
4. How is the sensational material lost sight of in the cold analysis by which Poe dignifies it?
5. In these tales by which he is master of a chain of circumstances, how does he seem pure intellect untouched by any mood or passion?
6. In the tales of pseudo-science how is this cool temper illustrated in that scientific curiosity that would enlarge the boundaries of man's intellect?
7. How does the "Descent into a Maelstrom" show the intellect working out mathematically the law of velocity governing bodies in the water?
8. Yet what certain exultant joy is felt that the awful vortex has been cheated of its prey by man's mind?
9. In the "MS. Found in a Bottle" how is the scientific description of the sea mingled more with imaginative terror that describes the strange ship and its sailors? (a) What in the supernatural here suggests Coleridge's "Ancient Mariner"?

10. How does the former of these stories show him to be a master in that field now exploited by Jules Verne and H. G. Wells?
11. How do the next three classes of tales suggest something remote, unreal, and fantastic?
12. Why might this make it difficult for us to approach them sympathetically?
13. Yet in spite of the apparent unreality, what truth of the potentiality of man's nature may be suggested?
14. What in "William Wilson" is autobiographical of Poe's school-days in England? (a) How does the idea of the story suggest a more psychologic "Dr. Jekyll and Mr. Hyde"? (b) By what imaginative symbolism is conscience represented here?
15. How is it symbolized in "The Black Cat," and in "The Tell-Tale Heart"?
16. How does each story show the interest to lie not in the sin, but in the morbid condition, or the madness, or the horror?
17. In the "Assignation" what effective use of Poe's literary resources is shown in his quotations? (a) What skilful use of Poe's meagre art knowledge infuses the scene with the rich atmosphere of Venice? (b) What luxury and beauty are set against the proud will that summons death?
18. In the "Pit and the Pendulum" what in the beginning presages the torture the condemned man is to undergo? (a) How is the mystery of the manner of his death gradually revealed? (b) What refinement of sensation, that smells the odor of the sharp steel, increases the terror?

19. In the "Masque of the Red Death" what barbaric decoration suggests the arrogance and selfishness of greatness? (a) How is the terror of the pestilence brought out? (b) How is death magnificently triumphant?
20. What intensity of coloring makes the tale almost a study in red?
21. In all these tragic romances how does the imagination predominate?
22. In the "Fall of the House of Usher" what sombre landscape sets the scene? (a) In Usher himself what morbid acuteness of senses forecasts some doom? (b) What subtle interweaving of a legendary romance increases the intensity? (c) What fulfilment of Usher's dread? (e) How is the subtle connection between the mansion and the race that reared it consummated?
23. How does the art of symbolism, now practiced by Maeterlinck, reach its perfection in this tale?
24. How is the theme of "Ligeia"—love conquering all laws of death by its mighty will—distinguished by an ideality not found in the other tales?
25. How does Ligeia herself seem a creation of Poe's dream, embodying the beauty, the intellect, the aspiration, the passion of an ideal? (a) In her dying words, what promise of defiance proves the motive of the story? (b) What fantastic beauty of decoration in the death chamber of Lady Rowena suggests weirdly the strange scene to be enacted there? (c) How is one fairly bewildered into accepting the impossible transformation in which Ligeia puts on mortality once more?

26. How does the weird or Gothic romance, that was imported into American literature with Charles Brockden Brown, find its perfected form in these last three tales of Poe?
27. In "Silence" what reiteration of phrases, that one associates rather with poetry than prose, brings in sound to stamp the mood?
28. In "Shadow" what subtle rhythm and cadence of prose—reverberating the solemnity, is added to the usual symbolic setting of decoration and color?
29. How does Poe's prose here reach its best form, in its beauty and impassioned melody often suggesting De Quincey's style?
30. In the "Domain of Arnheim" Poe's æsthetic sense produces what vision of an earthly paradise?
31. That this vision has no touch of the fleshly in it, is what tribute to the purity of Poe's imagination?
32. Though Poe has not the sustained power of creation, what wide range, power, and originality of his fiction have been shown in these tales?
33. Just as in poetry he is master of a lyric impulse, how is he in prose fiction the master of a mood, a chain of circumstances, or a situation?
34. Why should this perfection of art give him a first place in American literature?
35. How did his devotion to the beauty of art do a great service for American literature in creating superior standards?
36. Though he never appealed to the human heart nor tried to make men better, how does the artistic integrity of his work, and its remoteness from the impure, the

fleshly, even if the subjects be abnormal, constitute in itself a kind of righteousness?

37. According to cosmopolitan value and standards, what rank in American literature has been given to Poe?
38. How does the fact that the setting of his work is "out of place—out of time" suggest that no changes of times or manners can limit its appeal?
39. Why may this suggest that his chance of a permanent and increasing fame is perhaps the best of any American author?

National Era: Prose Fiction

SYLLABUS D

Idealism

Problems of Con- science

Nathaniel Hawthorne (1804-1864)

Nature Studies

MOSSES FROM AN OLD MANSE:
The Old Manse, pp. 11-46.

Local Studies

TWICE TOLD TALES:
A Rill from the Town Pump, pp. 165-173.

MOSSES FROM AN OLD MANSE:
The Old Apple-Dealer, pp. 495-503.

Historical TWICE TOLD TALES:

The Gray Champion, pp. 21-31.
Howe's Masquerade, pp. 276-289.

Allegor- ical

The Ambitious Guest, pp. 364-374.
The Great Carbuncle, pp. 173-191.

SNOW IMAGE:

The Snow Image, pp. 391-412.

Mystery of Sin

MOSSES FROM AN OLD MANSE:
Young Goodman Brown, pp. 89-106.
Rappaccini's Daughter, pp. 107-148.

Four Great Romances

THE SCARLET LETTER:
The Custom House, pp. 44-66.
The Market-Place, ch. ii, p. 69.
The Recognition, ch. iii, p. 81.
Pearl, ch. vi, p. 113.
The Minister's Vigil, ch. xii, p. 179.

Problems
of Con-
science

The Pastor and His Parishioner, ch. xvii, p.
227.
Revelation, ch. xxiii, p. 294.

Four
Great
Romances

THE HOUSE OF THE SEVEN GABLES:

The Little Shop-Window, ch. ii, p. 46.
The First Customer, ch. iii, p. 60.
Clifford and Phoebe, ch. ix, p. 162.
Governor Pyncheon, ch. xviii, p. 317.

THE BLITHEDALE ROMANCE:

A Knot of Dreamers, ch. iii, p. 336.
Eliot's Pulpit, ch. xiv, p. 453.
A Crisis, ch. xv, p. 466.
The Three Together, ch. xxv, p. 561.
Midnight, ch. xxvii, p. 579.

THE MARBLE FAUN:

Beatrice, ch. vii, p. 80.
The Faun and the Nymph, ch. ix, p. 97.
The Faun's Transformation, ch. xix, p. 203.
Miriam and Hilda, ch. xxiii, p. 236.
The Bronze Pontiff's Benediction, ch. xxxv, p.
363.
The World's Cathedral, ch. xxxix, p. 403.

Post-
humous
Work (un-
finished)

SEPTIMIUS FELTON:

The Appearance of the Draught, pp. 400-403.
Plans for Immortality, pp. 403-413.
Sibyl's Joke, pp. 421-430.

Questions on Idealism

1. Who was the only New England man of letters that, not stimulated by the literature of a foreign past, nor stirred by new ideals, felt with an artistic sensitiveness the beauty and tragedy in the ideals of Puritanism?
2. How does the "Old Manse" show his love for the common things in nature, and show him noting the commonplace affairs of daily life? (a) What fancy and humor in his chat of the orchards? the vegetable garden? (b) What description of a fishing excursion up the Concord River? (c) What tender reflections on the change of seasons? (d) What charming gossip of Emerson, of Thoreau, and of the Transcendentalists? (e) What glimpses of his own personality in this *causerie*?
3. In the purely local pictures, how does "A Rill from the Town Pump" show him a keen observer of the village life about him?
4. How does its humor show a kind, broad-souled interest in humanity?
5. In "The Old Apple-Dealer" what reproduction of a bit of life that he saw daily? (a) Yet how does his sympathy here take on a tenderness that transmutes the old man to "a spiritual essence"?
6. What tales show his faculty for restoring, from a few angular facts, the temper of early New England history?
7. What figure symbolizes the hereditary spirit of New England liberty? (a) What pageant symbolizes the colonial government of Massachusetts?

8. What mingling of the mysterious with the actualities in the stories?
9. How is the supernatural made almost credible by the fact that Hawthorne does not insist on its reality?
10. What allegorical tales have for their background the most picturesque of New England scenery, the White Mountains?
11. Which tale symbolizes the irony in the fate of a youth who desired earthly fame? (a) What artistic cumulation of effects produces the sense of impending doom? (b) What question at the close, by its abruptness, forces the intensity of the theme?
12. Which tale symbolizes the failure that lies in any human endeavor based only upon desire of riches, skepticism, learning, or tradition? (a) What ingenuity in the correspondences selected for each type of seeker?
13. How does the "Snow Image" show the folly of common sense? (a) What delicacy of fancy plays here on the borderland of the natural and the supernatural? (b) By what steps does a snow-maiden playing in a garden seem a perfectly natural occurrence?
14. What kind of stories approach more nearly to the questions which fascinated his imagination, and become, in his romances, the themes he brooded upon?
15. In "Young Goodman Brown" what picture of the fantastic temptation that assumed tangible form to the Puritan conscience? (a) What in the wild atmosphere makes plain the witchcraft delusion of old Salem? (b) What fine imaginative touch pictures the gloom in which such a consciousness of secret sin would plunge a soul?

16. What in "Rappaccini's Daughter" shows that the highest and most exquisite beauty may exist in a being nurtured by poison? (a) What tragedy deepens the already sinister subject? (b) What unsolved mystery is here?
17. Contrasting these weird tales with Poe's "Fall of the House of Usher," and "The Tell-Tale Heart," how do they show in common (1) beauty of workmanship; (2) a dreamer's world; (3) a use of symbols?
18. Both artists and both dreamers, which one makes no appeal to the moral or spiritual nature? (a) Which one makes a constant one? (b) Which one has the brilliancy? which the tenderness?
19. In which book did Hawthorne, at the age of forty-six, show first and best that capacity of sustained power which Poe lacked?
20. In "The Custom House" what picture of the prosaic surroundings where his brooding imagination conceived, from the symbol of Hester Prynne's sin, the story of her expiation?
21. In "The Market-Place" what sullen background of the Puritan temper makes Hester's feeling of shame almost intolerable? (a) What picture did she call up to relieve the hardness of the reality?
22. In "The Recognition" what silence of Hester makes it possible for Hawthorne, by Roger Chillingworth, to symbolize pitiless justice searching out the secret sin of Dimmesdale?
23. In "Pearl" what elfishness of the child symbolizes the torture disciplining the soul of Hester?
24. In "The Minister's Vigil" what forecast of the final

revelation to the people? (a) What strange appearance of the sky makes the very heavens accusers?

25. In "The Pastor and the Parishioner" what symbolism in the autumn background? (a) What awful revealing of the shattered weakness to which Dimmesdale's sense of sin had brought him? (b) What intensity and vitality in Hester's nature rose to sustain him? (c) How had the seven years of public shame, despair, and solitude estranged her from human institutions? (d) What dangerous freedom of thought had it given her?
26. In "The Revelation" how did the people express their rapture for the sanctity of their preacher? (a) In that moment, what repetition in broad daylight of the minister's vigil? (b) How again does the scarlet stigma blaze forth his sin? (c) To the agonized appeal of Hester, "Shall we meet again?" what solemn answer, almost reproof, comes?
27. How is the austere spirituality of the Puritan religion culminated in this dying triumph of Dimmesdale?
28. What directness of expression, perfection of unity, steady onward sweep of the inevitable, make this romance a masterpiece? (a) How does Hawthorne show here that externals are only incidents: the real events of life are enacted in the human heart and conscience?
29. Which romance shows less power, but is more playful, and is the most domestic of his stories?
30. Yet how does it illustrate Hawthorne's characteristic desire to illustrate some moral truth—in that its motive is the effect of a curse?

31. In "The Little Shop-Window" how does Miss Hepzibah, the heroic representative of the family, become impressive and tender?
32. In "The First Customer" what delightful humor in the "cannibal feast"?
33. In "Clifford and Phoebe" what picture of the freshness and wholesomeness of Phoebe's nature? (a) What subtle portrayal in Clifford of the instinctive delicacy that survived the intellectual decay of power?
34. In "Judge Pyncheon" what fanciful satire first depicts his character—as he sleeps in his chair? (a) What sportive, grotesque description of the assemblage of dead Pyncheons follows? (b) What final picture—in the helplessness of the old Judge, who cannot brush away a fly—announces his death?
35. In which book did he draw upon some memories of his connection with Brook Farm?
36. Its avowed object, "to show that the whole universe makes common cause against a woman who swerves a hair's breadth from the beaten track," is how characteristic of Hawthorne's method of construction?
37. In "A Knot of Dreamers" what emphasis of the luxuriant beauty of Zenobia? (a) How does the flower in her hair symbolize it, and prophesy its end? (b) What sly humor shows the "brotherhood" something of an affectation?
38. In "Eliot's Pulpit" the discussion of woman's place differentiates what characteristics of Hollingsworth, Priscilla, Coverdale, and Zenobia? (a) How does Zenobia show herself to be dominated by Hollingsworth?

39. In "The Crisis" how is the fascination and the weakness of Hollingsworth revealed by his effect on Coverdale?
40. In "The Three Together" how is the selfishness and coldness of Hollingsworth's nature set off by the generosity and warmth of Zenobia's?
41. In "Midnight" what grim humor lies in Silas Foster's comments? (a) What irony in the unseemly appearance of Zenobia, in life so beautiful, stamps the moment with terrible reality?
42. What in Hawthorne's experience at Brook Farm makes us know that this night search is taken from real life?
43. What in the character of Zenobia sets it beside Hester Prynne for distinctness and reality of conception?
44. How does this story stand out from all the others in having no background of the supernatural? (a) In this respect, why is it least Hawthornesque?
45. In what romance did he use a larger, richer background than New England could furnish? (a) For a romance of the mystery of evil, why was this the only adequate background possible? (b) What Greek statue and what Renaissance painting were his working symbols?
46. In "Beatrice" what hinted relationship between Miriam and the original of Guido Reni's painting?
47. In "The Fawn and the Nymph" what impression is given of Donatello's joy and innocence? (a) How did his happiness affect Miriam?
48. In "The Faun's Transformation" what was the immediate effect of the crime upon Donatello? (a) What ecstasy came to them both as the first result of the sin?
49. In "Miriam and Hilda" what effect of the sin upon Hilda is shown by her attitude toward Miriam?

- (a) How does this revelation to Hilda of Miriam's sin, symbolize that mystery of evil which must throw its gloom upon that which it cannot taint?
50. In "The Bronze Pontiff's Benediction" what strange good issuing from the very heart of this sin does Kenyon find for Donatello and Miriam? (a) What symbolism in the benediction?
51. In "The World's Cathedral" what strange picture of Hilda, a daughter of the Puritans, in the cathedral-confessional, casting off the burden of the awful secret laid upon her so long?
52. Though the actual fate of Miriam and Donatello is left a mystery, as well as Miriam's origin, and Donatello's identity with the Faun, how is the spiritual fate of the two made plain?
53. In "Septimius Felton," an unfinished romance, what theme, used years before in the short story, "Dr. Heidegger's Experiment," appears again to be elaborated?
54. In the appearance of the draught, how is its real nature symbolized?
55. What fanciful plans for immortality bring out Septimius's nature?
56. What grim humor in Sibyl's jest?
57. How does the style of Hawthorne show: (a) a purity of diction unrivaled? (b) a clearness of sentence structure, yet a long, lingering sentence? (c) an old-fashioned reserve? (d) a delicacy of subtle rhythm? (e) an imagery that plays about the thought? (f) richness of feeling? (g) unmatched power of interweaving the whole with a firm texture?

58. Hawthorne's power of sustained workmanship, his original style, his appeal to the human heart, and, above all, his spirituality, give him what place in fiction to Anglo-Saxon readers?
59. How does his artistic expression of the inner life of Puritanism make him our most indigenous writer?
60. How does his work show him to be the least imitative of American men of letters?

National Era: Prose Fiction

SYLLABUS E

Realism

"Dean of
American
Letters"

William Dean Howells (1837-)

CRITICISM AND FICTION:

Idealism versus Realism, pp. 10-13.

The American Reading Public, pp. 78-81.

What Is Realism? pp. 15-17.

THEIR WEDDING JOURNEY:

The Outset, ch. 1, pp. 1-34.

THEIR SILVER WEDDING JOURNEY:

Engaging Staterooms, chs. 3 and 4, pp. 14-26.

A MODERN INSTANCE:

The Engagement, ch. 4, pp. 36-54.

Settling, ch. 14, pp. 167-180.

A Questionable Proceeding, ch. 29, pp. 357-370.

The Quarrel, ch. 31, pp. 378-394.

A Lawsuit, ch. 37, pp. 457-467.

The Court-Room, ch. 40, pp. 491-504.

RISE OF SILAS LAPHAM:

Silas Interviewed, ch. 1, pp. 1-30.

A Book Chat, ch. 9, pp. 151-175.

The Invitation, ch. 13, pp. 242-262.

The Dinner, ch. 14, pp. 263-293.

Difficulties, ch. 20, pp. 362-380.

The Temptation, ch. 25, pp. 444-468.

"Dean of
American
Letters"

LADY OF THE AROOSTOOK:

- Lydia's Departure, ch. 1, pp. 1-9.
- Home Scruples, ch. 5, pp. 44-51.
- On Shipboard, ch. 10, pp. 110-120.
- A Promenade, ch. 14, pp. 153-169.
- Comparisons, ch. 18, pp. 204-217.
- In Venice, ch. 23, pp. 249-274.
- A Revelation, ch. 24, pp. 275-289.
- Visit to Bradfield, ch. 27, pp. 316-326.

THE HAZARD OF NEW FORTUNES:

- "At Maroni's," ch. 11, Vol. 1, Part 1, pp. 98-116.
- A Meeting, ch. 12, Vol. 1, Part 1, pp. 117-132.
- Plans for the Paper, ch. 7, Vol. 1, Part 2, pp. 189-195.
- Lindau's Principles, ch. 12, Vol. 1, Part 2, pp. 249-256.
- Dryfoos at Home, ch. 3, Vol. 1, Part 3, pp. 300-310.
- The Staff Dinner, ch. 6, Vol. 2, Part 4, pp. 106-127.
- The Issue, ch. 7, Vol. 2, Part 4, pp. 128-138.
- "A Crank," ch. 8, Vol. 2, Part 4, pp. 139-152.
- The Strike, ch. 3, Vol. 2, Part 5, pp. 211-219.
- Father and Son, ch. 4, Vol. 2, Part 5, pp. 220-228.
- A Victim of Law, ch. 5, Vol. 2, Part 5, pp. 229-234.
- Father and Son Once More, ch. 6, Vol. 2, Part 5, pp. 235-240.

Questions on Realism

1. According to William Dean Howells, what is the criticism a young writer meets with when he tries to put the "life-likeness" into his personages?
2. Under what grasshopper analogy are the methods of the idealist and realist contrasted?
3. In "The American Reading Public" why is the English novel more comfortable to the ordinary American than an American novel?
4. Why is the literary worth of things in America still so faint and weak to us?
5. In "What is Realism?" what old fight in the history of literature is going on under new terms?
6. Why is the realist so careful of every fact? (a) How is his soul exalted?
7. In working out this conception of literary art, what experience and training have been Mr. Howells's equipment?
8. How has all this, together with his exceptional gifts, made him able to be our best observer of American life?
9. In "Their Wedding Journey" what experience of Basil and Isabel expresses the feeling of the typical Bostonian, set down in the whirl of New York society, and his distaste for it?
10. In "Their Silver Wedding Journey" what detailed reproduction of Mr. and Mrs. March's delightful anxieties in choosing a steamer and a stateroom?
11. In "A Modern Instance" what skilful portrayal of Marcia's assumed coldness, quickly changing to the

wild gayety of her happiness? (a) How does Bartley Hubbard's prerogative in teasing strike an insincere note in his character?

12. In "Settling in Boston" what account of a search for a boarding-house? of the cheap restaurant? (a) What touch of jealousy from Marcia was brought out by Bartley's planning his first newspaper article?
13. In "A Questionable Proceeding" how does Marcia find her new satchel was paid for? (a) What evidence that Hubbard would put his meannesses on his friend?
14. In "The Quarrel" what good resolutions had Hubbard made? (a) How is the increasing jealousy of Marcia brought out? (b) What cool brutality in Hubbard's words?
15. In "A Lawsuit" how is Marcia's illusion as to her husband's death dispelled? (a) True to her weakness, what is the motive that finally makes her do her duty?
16. In "The Court-Room" what change in Hubbard's appearance marks his degeneration? (a) What powerful climax in the old squire pleading for vengeance in the last words he ever utters?
17. In "The Rise of Silas Lapham" what portrayal of the method of newspaper interviewing? (a) What revealing, through and through, of a typical American self-made man comes out in Silas's own words? (b) What sly satire in the newspaper article Hubbard produces?
18. In "A Book Chat" what picture of those who buy books for furniture?
19. In "The Invitation" what system of cousinship was a great refuge for Mrs. Corey in making up her

- dinner list, for the Laphams? (a) What problems of the etiquette of acceptance, and of "gloves or no-gloves," agonize the Laphams?
20. In "The Dinner" what picturing of the *gaucheries* of Silas, and his ill-at-ease feelings? (a) What dramatic aspect lies in an unaccustomed glass of wine, as seen in his behavior?
21. In "Difficulties" what revealing of Silas's financial embarrassments shows the wife's pride in her husband's honesty? (a) What revealing of the Coreys' sufferings in the Lapham entanglement?
22. In "The Temptation" what specious shifting of responsibility makes Silas's integrity convincingly ingrained?
23. In "The Lady of the Aroostook" what portrayal of the rural environment of Lydia's home?
24. In "Home Scruples" how does the minister satisfy both Miss Maria and the Deacon?
25. In "On Shipboard" what good taste in Lydia's dressing made a success? (a) What climax to her charms was reached in the "black silk"?
26. In "A Promenade" what womanly indignation at Staniford's suspicion? (a) What picture of Lydia's womanly delicacy calling out all of Staniford's chivalry?
27. In "Comparisons" what picture of Lydia's practical view of Staniford's rescue of Hicks? (a) What moral recoil did he feel in her from the voluntary semblance of unwomanliness in the "lady of his acquaintance"?
28. In "In Venice" what description of the effect of the black silk upon Mrs. Erwin's set? (a) What pictur-

ing of the instinctive refinement of Lydia, in all this cosmopolitan company?

29. In "A Revelation" how does Lydia find out the conventionality of chaperonage?
30. In "A Visit to Bradfield" what picture of the prim house walled in snow banks, and the social evening "almost wicked in its brilliancy"?
31. In "The Hazard of New Fortunes" what account of the "natural gas region" tells Basil March who the backer of "Every Other Week" is? (a) Why did Dryfoos become interested in the newspaper syndicate business?
32. In "A Meeting" how are Fulkerston the optimistic American, Lindau the German socialist who lost a hand fighting for the Union, and Basil March the editor who feels that he does not live up to his highest ideals, differentiated?
33. In "Plans for the Paper" by whose suggestion is it that the "one-handed dynamiter" is given work on "Every Other Week"? (a) What contrast between the attitude of March to the articles on "Life in Every Part of New York" and that of Conrad Dryfoos?
34. In "Lindau's Principles" what picture of Lindau's method of keeping himself mindful of the poor? (a) What evidence of his hatred of millionaires?
35. In "Dryfoos at Home" what picturing, through the disappointment of the father, where Conrad's real interest lies?
36. In "The Staff Dinner" what toast in compliment to Lindau was proposed by Dryfoos? (a) How did the

- account of "how Mr. Dryfoos managed a strike" lead to a tirade from Lindau?
37. In "The Issue" for what point of pride and honor did March find himself asking the support of his family?
(a) What declaration of Conrad puts an odd aspect on the affair?
 38. In "A Crank" how does Lindau live up to his principles?
 39. In "The Strike" what picture of a private war between capital and labor, fought out on the public streets?
 40. In "Father and Son" how does Conrad's gentle bravery stand out against his father's angry catechising and final blow?
 41. In "A Victim of Law" in what exalted mood did Conrad, in the act of protecting Lindau, die?
 42. In "Father and Son Once More" what picturing of the old mother's constantly forgetting that Conrad is dead? (a) What scene of the two standing beside the dead body, brings home to Dryfoos the cruelty of his blow?
 43. How has William Dean Howells's work come nearer being a presentation of the American type, not a local or sectional type, than the work of any other novelist?
 44. What pervasive, yet evasive humor of his makes the record of these normal lives unusually attractive?
 45. How does his skill in showing the dramatic aspect of the trivial make one forget to look for stronger emotions?
 46. How does the purity of his work make it a significant contrast to the realism of the Old World novelists?

National Era : Prose Fiction

SYLLABUS F

The International Novel

Henry James (1843-)

"The
Psycho-
logic Im-
pression-
ist"

DAISY MILLER: AN INTERNATIONAL EPISODE:

Daisy Miller, pp. 3-134.

PORTRAIT OF A LADY:

An American Girl of Imagination, ch. 6, pp. 41-57.

A Woman Journalist, ch. 10, pp. 69-80.

Ideals, ch. 16, pp. 131-141.

A Strange Gift, ch. 18, pp. 148-162.

Blindness, ch. 34, pp. 297-305.

A Retrospect, ch. 42, pp. 369-381.

Clear Sight, ch. 51, pp. 468-481.

An Acknowledgment, ch. 54, pp. 499-507.

RODERICK HUDSON:

The Offer, ch. 2, pp. 18-30.

A Trick of Fortune, ch. 4, pp. 49-59.

Two Years After, ch. 6, pp. 73-88.

Plain Truths, ch. 13, pp. 170-182.

The Crisis, ch. 15, pp. 193-202.

A Good Friend, ch. 16, pp. 202-212.

A Failure, ch. 21, pp. 272-291.

Trying to Retrieve, ch. 23, pp. 304-316.

A Meeting, ch. 24, pp. 316-326.

A Revelation, ch. 25, pp. 326-338.

An Accident, ch. 26, pp. 338-347.

"The
Psycho-
logic Im-
pression-
ist"

PRINCESS CASAMASSIMA:

A London Lodging, ch. 8, pp. 90-100.

A Summons, ch. 13, pp. 153-168.

A Warning, ch. 16, pp. 200-211.

The Castle, ch. 22, pp. 275-291.

New Surroundings, ch. 23, pp. 292-303.

A Vow, ch. 24, pp. 304-317.

A Visit to the Continent, ch. 30, pp. 372-381.

Forgotten, ch. 36, pp. 437-447.

The Letter, ch. 44, pp. 554-567.

The Princess's Disappointment, ch. 46, pp. 576-
585.

The Letter Answered, ch. 47, pp. 586-596.

Questions on The International Novel

1. What American novelist has used the methods of realism to deal principally with the experience of Americans in Europe? (a) What equipment had he for his cosmopolitanism?
2. What novel is a delicate appreciation of the average American girl?
3. What picture of the family introduction being made by the small boy? (a) What picture of the masterfulness of the boy?
4. In the picture of the trip to the Castle of Chillon, what charm of Daisy attracts Winterbourne in spite of himself?
5. In the meeting at Rome, what flirtations led Winterbourne to think her bold at heart?
6. What climax to her audacity in the Coliseum episode?
7. What message sent from her death-bed to Winterbourne shows her in a new light?
8. What words from the Italian reproach Winterbourne with his mistake in not recognizing her indestructible innocence?
9. What novel shows another type of American girl from Daisy Miller?
10. In "An American Girl" what analysis of Isabel Archer's character shows her to be a young woman of theories?
11. In "A Woman Journalist" what portrayal of Henrietta Stackpole, another American type?
12. In "Ideals" what evidence that Isabel loved her liberty and her theories?

13. In "A Strange Gift" what means for Isabel's gratification of her imagination was brought about by Ralph Touchett?
14. In "Blindness" what use of her privilege to gratify her imagination was revealed in her fine theory of Gilbert Osmond?
15. In "A Retrospect" what review shows to Isabel the result of her theory?
16. In "Clear Sight" what revelation shows Isabel how she has been duped?
17. In "An Acknowledgment" what confession of the real truth to Touchett relieves Isabel?
18. How does the sublime devotion of Isabel Archer to a mistaken ideal suggest George Eliot's Dorothea?
19. How does the analysis of motive here, too, suggest George Eliot—but George Eliot with less of the ethical, and more of the artistic purpose, dominant?
20. What novel shows an experiment in giving an American an art education in Europe?
21. In "The Offer" what analysis of Hudson presents the artistic temperament in the crude? (a) What promise in his work leads to Mallet's offer?
22. In "A Trick of Fortune" how does the sudden engagement of Roderick to Mary Garland seem like a blow on the cheek to Mallet?
23. In "Two Years After" what proof of the success of Mallet's experiment is shown in Hudson's work? (a) What prophecy of Gloriani has an ominous tone? (b) What strange restlessness and weakness in Hudson follows?
24. In "Plain Truth" what frank analysis of Hudson by

Christina seems to reveal his increasing weakness?
(a) What inability of Hudson to get to work shows itself?

25. In "The Crisis" what burst of confidence in Rowland's letter shows Hudson's increasing folly? (a) What bit of news loses Mr. Leavenworth the Statue of Culture?
26. In "A Good Friend" what personal temptation is conquered in Mallet's trying to help Hudson?
27. In "A Failure" at the announcement of Christina's marriage to Prince Casamassima what brutal confession did Hudson make that showed absolute irresponsibility as a son, a lover, and a man? (a) The next day what apparent forgetfulness on Hudson's part as to the seriousness of his action the day before?
28. In "Trying to Retrieve" what almost passionate farewell does Hudson take of the beauty of Italy? (a) What listlessness in his attitude?
29. In "A Meeting" what analysis of his love for Christina does Hudson make? (a) What did Rowland find in the Princess to make him feel a mixture of sympathy and dread? (b) Instead of an outbreak of reproach on Roderick's part, what exclamation shows the Princess's power?
30. In "A Revelation" what law of impulse does Roderick declare paramount? (a) To the insolence of Roderick's egotism, what revelation of Mallet's comes?
31. In "An Accident" what prevented any more disappointment for those who loved Roderick?
32. What study of the artistic temperament has the character of Roderick furnished?

33. How does the background of art and art life create an Old World atmosphere of great charm to the book?
34. Which novel contains the study of the character of Christina Light—a study never finished?
35. In "A London Lodging" what picture (1) of Lady Aurora's socialistic sympathies; (2) of Hyacinth's vague, yet earnest socialism; (3) of Muniment's cold ridicule?
36. In "A Summons" what does Hyacinth find is the reason the Princess is interested in him? (a) What effect has her charm upon him?
37. In "A Warning" what insight into the socialistic fad of the Princess? (a) What warning did Hyacinth receive from the Princess's friends?
38. In "The Castle" why do the conduct and desires of the Princess seem to him a noble and interesting whim? (a) In order not to disappoint her what largeness did he give to the "movements circumscribed to one little club-room"?
39. In "New Surroundings" how does Hyacinth consent to make it possible for the Princess to feel that she has succeeded in bridging class distinctions?
40. In "A Vow" what oath that he had taken, did Hyacinth reveal to the Princess? (a) What change in feeling toward the cause had come since this vow?
41. In "A Visit to the Continent" what criticism of the socialist's program of action does his visit to Paris and Venice make?
42. In "Forgotten" what new plan of the Princess to help the "cause"?

43. In "The Letter" what strange presentation of the letter to Hyacinth?
44. In "The Princess's Disappointment" what revelation of the extent to which the Princess's love for the "cause" had led her?
45. In "The Letter Answered" how did Hyacinth fulfill his vow?
46. How does this novel show a study of the deeper phases of English socialism? (a) What triumph of constructive power here?
47. Why may artistic impartiality to all his characters be said to be James's chief characteristic?
48. Why may his leaving to our own conjecture the fate of the people in whom he has interested us be another characteristic?
49. Yet how is this, the canon of the art of impressionism—"to catch just the irregular rhythm of life"?
50. How does his style seem to be easy, yet not trivial, and stately without being stiff?
51. How does it lend itself to charming cameo-descriptions, or subtle character-paintings?
52. How does his point of view seem always the English or Continental rather than the American?
53. How can one trace the influence of the French in the nicety of his art?

Important Periodicals in the Development of American Literature

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PERIODICAL	WHERE ISSUED	FOUND- ED	DISCON- TINUED	PROMINENT EDITORS
North American Review	Boston	1815	. . .	Richard Henry Dana, Senior; Edward Everett.
Southern Review	Charleston . .	1828	1832	Hugh Swinton Legaré.
New England Magazine	Boston	1831	1835	Joseph T. Buckingham.
Knickerbocker Magazine	New York . . .	1833	1860	Louis Gaylord Clark.
Southern Literary Messenger . .	Richmond . . .	1834	1864	Edgar Allan Poe.
The Dial	Boston	1840	1844	Margaret Fuller Ossoli; R. W. Emerson.
Graham's Magazine	Philadelphia . .	1841	1850	Edgar Allan Poe; K. W. Griswold.
Southern Quarterly	Charleston . . .	1842	1852	Wm. Gilmore Simms.
Harper's Magazine	New York . . .	1850	. . .	Geo. Wm. Curtis, C. D. Warner.
Putnam's Monthly	New York . . .	1853	1857	Parke Godwin.
Atlantic Monthly	Boston	1857	. . .	J. R. Lowell; T. B. Aldrich; W. D. Howells.
The Nation	New York . . .	1865	. . .	Edward L. Godkin; Horace White.
Overland Monthly	San Francisco . .	1868	. . .	Francis Bret Harte; Rounsevelle Wildman.
Lippincott's Magazine	Philadelphia . .	1868	. . .	John Foster Kirk.
The Outlook	New York . . .	1869	. . .	Lyman Abbott; Hamilton Mabie.
Scribner's Monthly	New York . . .	1870	1881	J. G. Holland; E. E. Hale.
afterward				
The Century	New York . . .	1881	. . .	Richard Watson Gilder.

PERIODICAL	WHERE ISSUED	FOUND- ED	DISCON- TINUED	PROMINENT EDITORS
The Dial	Chicago . . .	1880	. . .	Wm. Morton Payne.
The Critic	New York . .	1880	. . .	Joseph B. Gilder and Jeanette L. Gilder.
The Cosmopolitan	New York . .	1886	. . .	W. D. Howells; John Brisben Walker.
The Forum	New York . .	1886	. . .	J. M. Rice.
New England Magazine	Boston . . .	1886	. . .	Edwin D. Mead.
Scribner's Magazine	New York . .	1887	. . .	Edward Livemore Burlingame.
McClure's Magazine	New York . .	1893	. . .	Samuel Sidney McClure.
The Bookman	New York . .	1895	. . .	Harry Thurston Peck.
International Monthly	Burlington, Vt.	1900	. . .	Frederick A. Richardson.

National Era: Prose Fiction

SYLLABUS G

Local Portraiture

(Largely the Short Story)

In New
England

Mary E. Wilkins (1862-)

A HUMBLE ROMANCE: -

Gentian, pp. 250-265.

The Conquest of Humility, pp. 415-436.

Sarah Orne Jewett (1849-)

A WHITE HERON AND OTHER STORIES:

A White Heron, pp. 1-22.

The Dulham Ladies, pp. 124-150.

Alice Brown (1857-)

TIVERTON TALES:

A Second Marriage, pp. 230-262, or Atlantic,
1897, Vol. 80, pp. 406-417.

MEADOW GRASS:

Joint Owners in Spain, pp. 166-180, or Atlantic,
1895, Vol. 75, pp. 30-38.

Elizabeth Stuart Phelps-Ward (1844-)

JACK THE FISHERMAN:

Jack the Fisherman.

Harriet Beecher Stowe (1811-1896)

UNCLE TOM'S CABIN:

An Evening in Uncle Tom's Cabin, ch. 4, pp. 22-

Showing the Feelings of Living Property on Changing Owners, ch. 5, pp. 35-44.

Eliza's Escape, ch. 8, pp. 70-86.

Topsy, ch. 20, pp. 264-280.

The Slave Warehouse, ch. 30, pp. 365-482.

Cassy, ch. 33, pp. 392-399.

Thomas Nelson Page (1853-)

MARSE CHAN:

Marse Chan.

Joel Chandler Harris (1848-)

UNCLE REMUS:

Reconstruction, pp. 201-214.

Uncle Remus Initiates the Little Boy, pp. 3-7.

Wonderful Tar-baby Story, pp. 7-11.

How the Rabbit Was Too Sharp, pp. 16-19.

Ruth McEnery Stuart

THE GOLDEN WEDDING AND OTHER TALES:

The Widder Johnsing, pp. 95-126.

Jessekiah Brown's Courtship, pp. 189-214.

George W. Cable (1844-)

OLD CREOLE DAYS:

"Posson Jone", pp. 149-175.

Jean-ah Poquelin, pp. 179-209.

Mary N. Murfree (1850-)

IN THE TENNESSEE MOUNTAINS:

Drifting Down Lost Creek, pp. 1-79.

Dancin' Party at Harrison's Cove, pp. 215-246.

James Lane Allen (1849-)

THE CHOIR INVISIBLE:

A Kentucky Girl, ch. 1, pp. 1-6.

A Kentucky Town, ch. 2, pp. 7-25.

The Cougar, ch. 10, pp. 132-142.

In the
South

- Mrs. Falconer, ch. 13, pp. 182-208.
 The Forest, ch. 15, pp. 223-236.
 Chivalry, ch. 20, pp. 299-316.
 A Wedding, ch. 21, pp. 317-340.

THE REIGN OF LAW:

- The Hemp, pp. 3-23.
 David Gray, ch. 10, pp. 157-164.
 His Home Life, ch. 12, pp. 174-193.
 The Storm, ch. 14, pp. 208-237.
 Gabriella, ch. 15, pp. 238-275.

In the
West

Francis Bret Harte (1839-1902)

LUCK OF ROARING CAMP AND OTHER STORIES:

- Luck of Roaring Camp, pp. 1-18.
 Outcasts of Poker Flat, pp. 19-36.

Mary Hallock Foote (1847-)

THE CUP OF TREMBLING AND OTHER STORIES:

- The Cup of Trembling, pp. 1-53.

Edward Eggleston (1837-1902)

THE HOOSIER SCHOOLMASTER:

- Spelling Down the Master, ch. 4, pp. 39-55.

Hamlin Garland (1860-)

WAYSIDE COURTSHIPS:

- Before the Low Green Door, pp. 253-262.

A MEMBER OF THE THIRD HOUSE:

- "The Gutter-snipe Must Rise," ch. 4, pp. 48-65.

Alice French (1850-)

STORIES OF A WESTERN TOWN:

- The Face of Failure, pp. 43-89.

Henry B. Fuller (1857-)

THE CLIFF DWELLERS:

- Introduction, pp. 1-5.

In the
West

The Tenth Floor, pp. 6-19.
The Twelfth Floor, pp. 46-59.

In the
Middle
States

Richard Harding Davis (1864-)

GALLEGHIER AND OTHER STORIES:

Gallegher, pp. 1-57.
Van Bibber and the Swan-boats, pp. 203-210.

VAN BIBBER AND OTHERS:

Van Bibber's Man-servant, pp. 37-43.

Margaret Deland (1857-)

MR. TOMMY DOVE AND OTHER STORIES:

At Whose Door? pp. 160-200.

Brander Matthews (1852-)

OUTLINES IN LOCAL COLOR:

A Letter of Farewell, pp. 19-32.
The Vigil of McDowell Sutro, pp. 91-114.

Paul Leicester Ford (1865-1902)

HONORABLE PETER STIRLING:

His First Client, ch. 12, pp. 52-56.
The Case, ch. 13, pp. 56-60.
New York Justice, ch. 14, pp. 61-64.
The Fight, ch. 15, pp. 65-71.

Questions on Local Portraiture

1. What was the effect of the Civil War upon the barriers to a complete understanding and sympathy, between different parts of the country?
2. What remarkable opportunities in America for a realism that portrays characters, distinctive of special parts of the country?
3. What literary form has been used for most of these local portraitures?
4. What is the difficulty in portraying *the* American type?
5. In "Criticism and Fiction," pp. 131-133, what rank does Mr. Howells give to the short story in America?
(a) Why might it be argued that it was peculiarly adapted to the American temperament? (b) What part has the success of the American magazine, played in the development of the short story?
6. What writer has led in the portraiture of New England characters?
7. In "Gentian" what condition of Alfred Tollet leads Lucy to deception? (a) What struggles of conscience lead her to a foolish telling of the truth? (b) How does Alfred's stubbornness become pitifully grotesque?
8. In "The Conquest of Humility" what stern acceptance of covert ridicule, galling sympathy, and betrayed trust did Delia show? (a) What conscientious, vicarious atonement did Laurence Thayer offer? (b) What sudden change showed the substratum of tenderness in an iron nature?
9. How are Miss Wilkins's stories characterized by an unsparing portrayal of the New England will and conscience that has run to excess, or grotesqueness?

10. How does the pathos in these characters save them from being unpleasant?
11. How is the native strength of the Puritan character revealed here—but revealed, exercised upon petty issues?
12. What mastery of the terse, short sentence does Miss Wilkins's style show?
13. Who is the novelist of the northern New England coast as Celia Thaxter is its poet?
14. In "The White Heron" what picture of a little New England girl full of wood-lore? (a) What "hand of the great world was put out to her"? (b) Why did she thrust it aside? (c) Against what charming nature background is the story set?
15. In "The Dulham Ladies" what picture of the pedigree and importance of the chief characters? (a) What evidences of lost social ascendancy steal in? (b) What pathos and humor in the efforts to "observe the fashions of the day"? (c) How is the spirit of the gentility in a decaying seaboard town brought out here?
16. What newer writer is presenting these portraits of a phase of New England character?
17. In "A Second Marriage" what portrayal of the New England punctiliousness in showing "proper respect for the dead"? (a) What revival of old associations by Aunt Ann? (b) What passionate absorption in her own spiritual inheritance, made Amelia forget Laurie's pain?
18. In "Joint Owners in Spain" what suggestion as to solving the "chronic difficulty" at the Old Ladies'

- Home? (a) What disappointment came to Mrs. Blair as she searched for her "bunnit"? (b) How did a piece of chalk preserve the New England independence and reserve? (c) How was the truth of the situation forced on Mrs. Mitchell? (d) What permanent solution did a "house of fancy" make in the Old Ladies' Home?
19. How does Miss Brown's work seem to be characterized by a subtle appreciation of the power of imagination in the New England woman?
 20. What writer knows the life of the Gloucester fishermen—that life studied by Kipling in "Captains Courageous"?
 21. In "Jack the Fisherman" what picture of the typical heredity and boyhood of such a calling? (a) What did the church do for Jack? (b) What part does the "Rock of Ages" play in Jack's marriage and reform? (c) What picture of the hard life of the fisherman's wife? (d) How did Teen keep her promise? (e) How does Jack find out what he has done? (f) What symbolism in the tattooed crucifix on Jack's arm? (g) What faith of Mother Mary baptizes Jack's child?
 22. How does this work show a peculiar intensity that leads to an emotional quality in Mrs. Ward's style?
 23. What New England writer portrayed a typical phase of American life, now passed away, and in so doing helped to make history?
 24. In "Uncle Tom's Cabin" what portrayal of the happy, comfortable life of the slave, introduces Uncle Tom?
 25. What picture of what even a kind master was forced

to do? (a) How does nature speak in Eliza, and duty in Uncle Tom?

26. What picture of the pursuit of a slave?
27. In "Topsy" what picture of another kind master?
(a) How does a New England woman grapple with the question of personally educating a black?
28. What picture of an auction sale of slaves?
29. What picture of Legree's cotton-plantation, and a negro overseer?
30. How does the persistent vitality of this book prove its genuine power?
31. What two Southern writers show the kindlier phases of slavery?
32. In "Marse Chan" what picture of "Marse Chan's dawg" strikes the keynote of the story? (a) What picture of the "duel" shows Southern honor? (b) What portrayal of "Miss Anne" shows the family pride of the Southern women? (c) How was it that "Miss Anne" sent a letter? (d) What picture of "Marse Chan" coming home? (e) What question, that shows how "Marse Chan" is remembered by the faithful negro, closes the story? (f) How does the beauty and pathos of this tale gain in simplicity and strength from the old servant's dialect?
33. What story does "Uncle Remus" tell from the standpoint of a Southerner? (a) What picture of his guarding "Ole Miss and Miss Sally fom de Yankees"? (b) Why did he shoot a man fighting to free him—a Union soldier? (c) What recompense did Uncle Remus give the soldier for that bullet?
34. With what story did Uncle Remus initiate the little boy

- into the legends of the Old Plantation? (a) What effort did "Brer Fox" make "to be frens en live naberly" with "Brer Rabbit"? (b) How did "Brer Rabbit" get the better of him?
35. What was the Tar-baby? (a) How did "Brer Rabbit" "larn it ter talk ter 'spectable fokes"? (b) Why did "Brer Fox" laugh "twel he couldn't laugh no mo' "?
36. What was "Brer Fox's" original intention in disposing of "Brer Rabbit" and the Tar-baby? (a) What was the one thing "Brer Rabbit" did not wish done? (b) How did "Brer Fox" know "he bin swop off"?
37. What quaint and homely humor of the negro comes out in Uncle Remus?
38. What contribution to folk-lore has Joel Chandler Harris made in these stories?
39. How is the fable characteristic of the negro, in that he selects as his hero the weakest and most harmless of animals?
40. How does helplessness and mischievousness triumph in every case?
41. What writer has portrayed the "society life" of the colored people since the war?
42. In "Widder Johnsing" what picture of the waiting for the formal announcement "the corpse is prepared to receive 'is friends'"? (a) How could the extent of the widow's grief at the funeral be measured? (b) What voluntary isolation did her widowhood show? (c) How did she succeed in getting the young minister to look especially after her spiritual welfare? (d) What part did her cooking, and her bottles of

beer play? (e) To what triumphant announcement was her conversion a preliminary?

43. (a) In "Jessekiah Brown's Courtship" what experience at a cake-walk made Jessekiah register a sacred vow to marry? (b) His "decided indecision" suggested what superstitious plan? (c) What was the answer to his prayer? (d) What progress did he make toward keeping his vow? (e) What made him "los' the thread of his speech"? (f) What mutual congratulations were exchanged by Jessekiah and Fat Ann?
44. How do these stories show the love for grandiloquent formalities, in the social life of the negro?
45. What writer has pictured the Creole life in Louisiana?
46. In "Posson Jone" what trifling accident introduces St. Ange to Parson Jones? (a) What scruples of conscience arise that are finally overruled by St. Ange? (b) What picturesque assemblage gathered at the bull-fight that Sunday in New Orleans? (c) How does "Posson Jone" make "the tiger and buffler lay down together"? (d) By what artifice did St. Ange induce him to leave the prison? (e) What direct answer to prayer did Parson Jones receive, and his friends witness?
47. How is the religious atmosphere used with a humorous effect? (a) How is the aboriginal humanity that lies underneath any differences of faith, or language, brought out by this tale?
48. In "Jean-ah Poquelin" what portrayal of the swamp land of Louisiana? (a) What dark suspicion fell upon old Poquelin? (b) What portrayal of the march of American civilization into an old French town?

- (c) What picture of a *charivari*? (d) How was the mob hushed? (e) What lonely procession is watched out of sight?
49. Does Cable's use of the Creole English give a unique charm to these stories?
50. What writer has chosen the remote mountain districts of Tennessee for her field?
51. In "Drifting Down Lost Creek" what description of Evander Price reveals how far behind in civilization these mountaineers are? (a) What obstacle to love-making did Cynthia's toothless, haggard, lazy mother prove? (b) What took Evander away from the mountains? (c) What wild, new hope did the spring in the mountains rouse in Cynthia's heart? (d) What pilgrimage did she accomplish? (e) How did she learn that Evander was pardoned? (f) What varying moods, and seasons of the mountains set off and transfigure this tragedy of a woman's life?
52. In the "Dancin' Party at Harrison's Cove" what was the feud between Jones and Rick Pearson? (a) What picture of a "first-class coquette"? (b) What picture of the entrance of Rick and his outlaws? (c) What stopped the "dancin'"? (d) How was bloodshed prevented?
53. How does this mountain life portrayed by Miss Murfree show how far behind the march of civilization this phase of American life has fallen?
54. What writer has taken the Blue Grass Region of Kentucky for his field?
55. In "The Choir Invisible" what picture of Amy Falconer, riding down the avenue of the primæval woods, shows an old-time Kentucky girl?

56. What two "far clashing tides of migration" met in this border town? (a) What groups, and solitary figures, suggest the meeting of civilization with the primitive forest? (b) What picture of a log-house and a gentlewoman who works with her own hands?
57. What encounter in the schoolhouse with a cougar, shows how near was the savage life of the forest?
58. What vista of scenes shows what Mrs. Falconer's childhood, girlhood, and womanhood had been?
59. What picture of the "ancient woodland street of war" and two men fighting out their brute strength?
60. What triumph of fierce pride and honor shows the affinity between the chivalry of King Arthur's knights, and the nobility of this man and woman?
61. What picture of the wedding customs of early Kentucky?
62. In "The Reign of Law" what historic description shows the part hemp has played in Kentucky's development? (a) What nature description shows the "round year of the earth's changes that enter into the creation of the hemp"? (b) What symbolism in it?
63. What picture of a solitary "breaker" at work in the hemp field, and the beacon fire in the sky?
64. What desolateness in David's home shows how a great nature may grow up in spite of environment?
65. What picture of the ice-rain and great frost, and the damage it wrought?
66. How is Gabriella a child of the revolution? (a) What, in the history of Southern womanhood, does her support of self signify? (b) How are she and Mrs. Falconer counterparts—although a hundred years lie between them?

67. How has James Lane Allen more than any other American writer, embedded his stories in nature?
68. How is nature in his stories, not a background for action, but involved in the action itself?
69. How does his style of unusual beauty show (a) a richness of texture? (b) a singular deliberation? (c) a strong emotional quality?
70. What writer, by his stories of the California gold-diggers, was the first to introduce the West into literature?
71. In "The Luck of Roaring Camp" what picture of the "roughs" contributing "toward the orphan"? (a) What picturing of the christening of the child, shows irreverence prevented? (b) What signs of regeneration appear in the camp? (c) What prosperity came to the camp? (d) Why will the "winter of '51 be long remembered among the foot-hills"? (e) What straw did Kentuck cling to as he "drifted away on the shadowy river"?
72. In "The Outcasts of Poker Flat" what "spasm of virtuous reaction" sent out a strange cavalcade? (a) Why danger in a halt at that time of the year? (b) What innocent addition to the camp? (c) In what trap did Uncle Billy's rascality place the party? (d) What fine adaptability to innocence did the "outcasts" show? (e) What harmless amusements of an accordion and Homer helped pass a week? (f) What sacrifices and heroism came from sin-begrimed natures? (g) Who was the "strongest and yet the weakest" in the company?
73. How do these stories show the spiritual element in birth and death, felt even in rough communities?

74. What fine repression in Bret Harte's style makes every word help to cut the cameo-like sketches?
75. What writer has shown a more recent mining life in Colorado and Idaho?
76. In "A Cup of 'Trembling'" what picture of the young brother going up the Dreadnaught road to a miner's log cabin? (a) What picture of Jack and his isolation with Esme—walled in by the snow? (b) What knowledge came to the young brother when he knocked in vain? (c) How did Jack find out his brother had been to the cabin? (d) What common misery drew Jack and Esme apart? (e) What watch was she left to keep? (f) What warning of the avalanche did she have? (g) What choice saved her from "the long life to the end"?
77. What writer has dealt with the rude life of Indiana when it was the remote frontier?
78. In "Spelling Down the Master" what opinion of "book larnin'" had Mrs. Means? (a) What part did a spelling-school play in the society of Hoopole County? (b) What picture of Squire Hawkins and his eloquence? (c) What was the method of choosing sides? (d) What able opponent had the master in Jim Phillips? (e) How did "ole Mis' Meanses white nigger win"?
79. What writer has dealt with the dead level of existence in the farming communities of the West?
80. In "Before the Low Green Door" what picture of the hard, wearisome life of Matilda Bent, is portrayed in that communion with her friend? (a) What revulsion of feeling speaks volumes? (b) How does the

starved imagination go back to girlhood, as rest comes after thirty years of ceaseless toil?

81. In "The Gutter-snipe Must Rise" how is Brennan shown to be a product of American society? (a) What approach did he make to Senator Ward? (b) By what arguments did he overcome the Senator's "old fashioned notions"? (c) What demand did Brennan make of the Railway Duke? (d) How could the "gutter-snipe" assure his rise?
82. What characterization of the energy and self-confidence of a Westerner is made here by Mr. Garland?
83. Under what pseudonym has Alice French written stories of Western life?
84. In "The Face of Failure" what picture of a melon farm in Iowa? (a) What victim of mortgages was Uncle Nelson? (b) What question did he have to settle? (c) What does he learn of Miss Alma's life as a business woman? (d) What story of his life does he tell her? (e) Why can he not accept Miss Alma's proposition? (f) How does Tim hope to pay off the mortgage?
85. What picture of the material from which the Farmers Alliance and single-tax men are recruited?
86. What writer has shown the congestion and rush of life in the greatest city of the West?
87. In the "Introduction" what description of the "Clifton" shows its analogy to the homes of the Cliff Dwellers?
88. In "The Tenth Floor" why is the office of the Massachusetts Brass Company the gem of the establishment? (a) How are "company" and "family" shown to be exchangeable terms? (b) What picture of the

"social exchange" that goes on here? (c) Why does Walraven regard his assignment to the West as a "mild sort of punishment"?

89. In "The Twelfth Floor" what picture of a nervous, excitant Westerner? (a) How did he make New England seem "small, provincial, and left-behind"? (b) What novitiate did Ogden go through to get used to the "human maelstrom" of Chicago? (c) What picture of the exterior and interior of a home in accord with "local society"?
90. What writer made his reputation by showing a phase of life connected with the newsgathering for a great Eastern daily?
91. In "Gallegher" what is shown to be the chief characteristic of the unusual office boy? (a) What "reasoning of Gallegher" impresses the staff? (b) How did he happen to play truant? (c) What detective work did he do on his own account? (d) With what plan did the sporting editor, Byrne's man, and Gallegher attend the "big fight"? (e) What two pieces of acting by Gallegher evade the whole police force? (f) How did he "beat the town" and bring "Dwyer's copy"?
92. In what other stories has this writer shown the life of the "smart set" in New York?
93. What picture of Van Bibber's man, Walters, shows why he could be mistaken as a member of the Few Hundred? (a) What dinner did he order at Delmonico's? (b) What temptation came to him? (c) What meeting of master and man at the "cafe"? (d) What comment of Van Bibber shows his characteristic nonchalance?

94. With what pity does Van Bibber look on the park amusements for "ordinary people"? (a) What chatter of the little East-side girls interests him? (b) What kindness of heart makes him go through an ordeal? (c) What smile of understanding from The Girl He Knew made him buy "yards" of tickets for the swans? (d) How is the sympathy and tenderness here, felt rather than expressed? (e) How does Van Bibber himself stand as a delightful being—brave, witty, affable, and intensely aristocratic?
95. What writer has shown the placid life in country towns of Pennsylvania?
96. In "At Whose Door?" why was Mary's conduct in marrying Henderson Dudley puzzling to the Friends? (a) What double nature in the child perplexed the Quaker aunt? (b) What picture of the serene quiet of the Quaker home? (c) Why does Rachel decide to go to the theatre? (d) How is Rachel's confession of deceit received by her aunt? (e) What picture of Rachel's appeal to Roger and his cool calculation? (f) How does her "childish impatience to end pain" leave her still misunderstood? (g) Was the Quaker training in fault?
97. What writer has shown some of the phases of life among the "unemployed" in Manhattan?
98. In "A Letter of Farewell" what picture of Pat McCann's saloon, and the political power of the saloon-keeper? (a) What kindness in treatment has Mr. Malone after his "bad shock"? (b) What does the letter show his life has been? (c) How does he use the money for which he pawned his watch? (d) What does he do with his last quarter?

99. Why was McDowell Sutro so anxious to get a letter?
(a) From the park bench on Union Square, what sights tantalized his hunger? (b) What casual strayers ask him to "take a drink"? (c) At what hotel does he stay all night? (d) How did he earn his breakfast? (e) What reply from the post-office clerk had he nerved himself to hear?
100. What writer has shown some political phases of New York life? (a) In "Peter Stirling" why does a certain tenement and a doctor's analysis of milk make Peter Stirling take a client? (b) What was the result of Stirling's inspection of the cow-stables of the National Milk Company? (c) What difficulty in finding an owner of the company?
101. What methods of New York justice are brought to light by Mr. Dummer's wish to settle? (a) What attitude of the District Attorney shows the meaning of "shelved indictments"?
102. How did an appeal to the governor provide for the prosecution of the case?
103. What was the one "dramatic incident" in the case?
(a) What effective conclusion ended Stirling's argument?
104. Do all these different phases of American life hold anything in common?

National Era: Prose Fiction

SYLLABUS H

Novel of European Life

AND

The Historical Novel

Novel of
European
Life

Blanche Willis Howard Teuffel (1847-1898)

GUENN:

Plouvenec, ch. 1, pp. 1-22.

Village Gossip, ch. 2, pp. 23-53.

"Passeur," ch. 7, pp. 100-112.

Thymert, ch. 9, pp. 140-164.

The Atelier, ch. 12, pp. 220-243.

A Harvest, ch. 13, pp. 244-275.

Forebodings, ch. 16, pp. 319-329.

Francis Marion Crawford (1854-)

SARACINESCA:

The Palace, ch. 3, pp. 27-41.

Corona d'Astrardente, ch. 6, pp. 68-81.

The Duel, ch. 12, pp. 149-163.

SANT' ILARIO:

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**Questions on the Novel of European Life
and the Historical Novel**

1. The realistic movement which has expressed itself in these local portraiture, has also shown itself in what studies of foreign life?
2. In "Guenn" what picture of the Breton village of Plouvenec, and the fisher-folk, and of Guenn herself?
3. What picture of the interior of Guenn's strange, dark, little Breton home? (a) At what "assemblage of her peers did she arrive late"? (b) What village comments on artists' taste in color? (c) What comment by Jeanne on the picture of old Josephé with her distaff? (d) How does Guenn show her contempt of painters? (e) What "bit of especial malice" satirizes the jealousy of the women?
4. What response came to Hamor's cry for "Passeur"? (a) How does Guenn receive his offer to have her pose for him? (b) What unconscious attraction and repulsion does she feel for Hamor?
5. What picture of the priest of the fisher-folk—a priest who loves Virgil? (a) What unfortunate topic does Hamor introduce at the breakfast? (b) What defence does Thymert make for Guenn?
6. What orders did Guenn's father give her and how did he emphasize them? (a) What violent entrance into Hamor's atelier? (b) In what diplomatic fashion did Hamor make her at home? (c) What tale of martial spirit does Hamor's untruth about the boxing-gloves bring out from Guenn?
7. What sympathetic model did Guenn become? (a) What sent her "in a fine fury flying over the churchyard

wall''? (b) What appeal did Hamor make that won Guenn's "highest effort at any cost"? (c) What was the plan for the "salon picture"? (d) What inexpressible pain came to the priest as he visited Hamor's atelier?

8. What to Guenn were the two worst sins? (a) What idle, kindly talk of Hamor cut her to the heart? (b) What caprice of the moment did Hamor obey? (c) What maidenly instinct of Guenn gave him an unexpected answer? (d) How has this story, by its strong analysis of both peasant and artist, become almost an American classic?
9. What writer has presented an important study of Italian life, customs, and conditions, in a series of novels dealing with three generations of a family?
10. In "The Palace" what picture of the solemn magnificence that savored of feudal times, in which Prince Saracinesca and his son lived? (a) What picture of a fiery father? (b) What difference of temperament in the son?
11. In "Corona" what picture of the education of Corona? (a) What picture of the monk's keen insight into character? (b) What meeting between Corona and Donna Tullia?
12. In "The Duel" why did Del Ferice think it necessary to kill his antagonist? (a) What difference in the style of fencing of the duellists? (b) What foul play took place? (c) Why could Giovanni continue after his right arm was wounded?
13. In "Sant' Ilario" what was Prince Montevarchi's plan for a forgery? (a) How was Meschini the agent to carry it out?

14. What picture of the final meeting for a transfer of the Saracinesca property? (a) How does the knowledge of the forgery come to light? (b) What honor in the innkeeper cousin?
15. In "Don Orsino" what picture of New Rome under United Italy? (a) What distinct parties?
16. In "Orsino" what picture of the education the Italian noble receives? (a) What is the life that Orsino says he has to live?
17. In "The Jubilee" what picture of the interior of St. Peter's? (a) What picture of Leo XIII.?
18. How is the charming style of Marion Crawford at its very best in these novels of Italian life?
19. In the last decade how has the historical novel divided with the "short story" the honors of popularity?
20. Yet how has the realistic movement made it very different from the historical romance of ante-bellum days?
21. What novelist has taken for her field that portion of history which Francis Parkman has covered?
22. In "Romance of Dollard" what picture of a *censitaire* choosing his wife? (a) How does Monsieur Dulac, Commandant of Montreal, persuade Claire not to go back to the convent?
23. In "A River Côté" what picture of a missionary priest, Dollier de Casson, of New France, and the solemn performance of his religious duties?
24. In "Dollard's Confession" what does Dollard tell Claire of the Iroquois? (a) What solemn oath had he taken even before he went to Quebec? (b) To whose protection did he leave Claire?
25. In "Massawippa" what picture of what the convent

- tried to do for the Indian girls? (a) What guide answered Claire's prayer to the Virgin? (b) What motive inspired the half-breed and "demoiselle"?
26. How many heroes were gathered at Long Sault to meet the Iroquois? (a) What welcome did the chief give his daughter? (b) What was the reunion of Dollard and Claire? (c) What confession did Claire make? (d) How was the splendid defence of four days made against the Iroquois? (e) What desertion by the Hurons weakened the force that was to hold out three days more? (f) Who were the heroes of Long Sault? (g) What part did this devotion play in the history of Canada?
27. What writer has taken the historic time of Christ for the field of his novel?
28. In "A Roman Sea Battle" what picture of the gathering of the Roman and pirate fleets? (a) What picture of the slaves who rowed these galleys? (b) Why were the slaves chained to their benches? (c) What preparations were made for the fight? (d) How did the idea of a fleet in manœuvre break upon Ben Hur? (e) What made him think the beak of the Roman had won? (f) What knowledge that the *Astrea* was boarded? (g) What picture of the sinking boat?
29. In "A Chariot Race" what description of the spectators assembling in the circus? (a) What description of the procession making the circuit of the course? (b) What part did nationality play in deciding on the horses to be preferred? (c) Why did Ben Hur yield the wall to the Roman for a time? (d) What was the effect of Messala's blow? (e) How were the rounds

- officially told off? (f) What design did Ben Hur execute? (g) What urging cries to his Arab steeds?
30. In "The Lepers" what scheme had isolated mother and daughter eight years? (a) Why was the freedom for which they had prayed and dreamed "an apple of Sodom in their hands"? (b) What picture of the insidious growth of the horrible disease? (c) How is its hideousness shown in the appearance of mother and daughter? (d) How, by the sacrifice they make? (e) What description of the coming of the Nazarene? (f) Why were the lepers' cries drowned? (g) What cry of the crowd turned the Nazarene's attention to the woman? (h) What transformation took place? (i) What restoration came to Ben Hur?
31. What writer has pictured the times of "that sun shining between two nights of barbarism and feudality"—Charlemagne?
32. In "Passe Rose" what picture of a dancing girl who had followed the banners of Karle's army? (a) What safe and quiet life was she now leading?
33. In "Gui of Tours" why did Passe Rose go into the woods in spite of wood-fays? (a) What makes her flee? (b) What picture of one of Karle's captains?
34. How does Friedgris, the abbey porter, in dreams, review the captive train of Karle's army? (a) What picture of the two powers of the age standing face to face—in Rainal, and Robert, Count of Tours? (b) How did the dreamed awakening, accord with the real one?
35. What picture of the princesses of Karle's household chatting over their needlework? (a) What picture of Rothilde, the Saxon captive? (b) What picture of "a girl who dared the will of Karle?"

36. What picture of Karle himself listening to the reading of his favorite book? (a) What thoughts may run through his mind? (b) What tale of a plot against his life does Passe Rose tell? (c) How did Agnes of Solier show "she was in truth a king's daughter"?
37. What individualization of characters, and epigrammatic style make this novel of unusual strength?
38. In its ability to call up a life, turbulent yet full of poetry, how does it suggest the remarkable work of Maurice Hewlett in "Richard Yea and Nay"?
39. What writer has taken the times of the Royalists and Parliamentarians for her field?
40. In "Hugh Gwyeth" what picture of a Roundhead household? (a) Why is Master Oldsworth a fine type of Puritan? (b) What makes Hugh leave the Everscombe manor-house?
41. In "The End of the Journey" what raid on the "inn folk" gets the *aqua vitae* for Strangeways? (a) What was the outcome of the meeting with the King's captain?
42. In "Beneath the Roof of Everscombe" what were some of the methods of torture used by the Roundheads? (a) Who rescued Hugh? (b) What news does Hugh hear as he is a captive? (c) What way of release comes?
43. How does Hugh get to Rainsford church to deliver his message? (a) What "trouble does the captain take to get him"? (b) What share in this defence of the Cavaliers does Hugh have?
44. What dash of incident, and vigor of style, give the work of Miss Dix an unusual virile quality?

45. What writer has taken the action of the Revolutionary War, centred largely at Philadelphia?
46. In "Hugh Wynne" what contrast is drawn between Hugh's impressions of the troops of Washington at Valley Forge, and the grenadier British troops? (a) What was his impression of Washington? (b) What did Jack put on record as to the real George Washington?
47. What picture of hospitality dispensed in Philadelphia by Arnold? (a) In what deep reverie did Hugh observe him? (b) On what "errand of moment" did he send Hugh?
48. In "John Andre" what evidences are cited of the feeling aroused by the fall of Arnold? (a) What "serene, untroubled visage" did Andre present to his visitor? (b) With what letter does he entrust Hugh? (c) What does Hugh now learn as to "the errand of moment"? (d) What proposition to capture Arnold was suggested to Washington? (e) With what kindness did he "listen to a rash young man"? (f) What impression of Washington's firmness comes out here?
49. How is the eighteenth century style, in which it is written, happy in suggesting the formal manners of that time?
50. What writer has taken the earliest colonial period of Virginia history for her field?
51. In "To Have and to Hold" what picture of the deserted river showed where the interest lay? (a) What picture of the various craft anchored off Jamestown shows the concentration of the colonists? (b)

- What picture of the procession of "Edwin Sandys's Maids"? (c) What contrast between this scene and a similar one in "The Romance of Dollard"?
52. In "In Which I Marry in Haste" what face stood out among all the ring of rustics in the church, like Perdita at the village festival? (a) What chivalrous defence wins Percy that face?
53. What picture of the Jamestown people in the palisades? (a) What hatred of Spain and Catholicism comes out? (b) What English spirit speaks? (c) What mustering of the Virginia Navy—"David and his pebble"? (d) How does the navy resolve itself into a consort?
54. In "Audrey" what picture of a pioneer's cabin startled by a strange sound? (a) What joyous company "bursts into the sunshine of the valley"? (b) On what expedition was it bound? (c) What halt and feast showed the conviviality of Virginia life? (d) What drilling of the company took place? (e) What "quaint and pleasing title" did the governor give to the "order of knights"? (f) What subtle hint in the shadow that fell on the valley at their departure?
55. In "Darden's Audrey" what picture of the "ruined town of Jamestown on May Day, 1727"? (a) What appearance of Colonel Byrd and Evelyn Byrd, and Haward shows the traveled colonist? (b) What distinction is drawn between the gay world which welcomed the three, and the three? (c) By what graciousness was the ice thawed? (d) In the race of six girls, what picture of Audrey in her dogwood chaplet? (e) How do the two, who are in the future to be rivals, have their first meeting? (f) What departure of the "very especial

guests " before the races, took away the flavor of the court and the great world?

56. How does Miss Johnston's power to group, to make contrasts, to suggest subtly what is to come, together with her finish of style, and idiom of pure English, account for the unusual popularity her work is receiving?
57. What writer has been equally at home with earlier and later periods of American history?
58. In "Richard Carvel" what picture of "a man of destiny" suddenly dropping his Scotch and merchant-captain manner? (a) What exploitation of his wardrobe reveals a human side? (b) What story of the mutiny showed his courage?
59. In the fight with the Serapis, what was the condition of the Bonhomme Richard to begin with? (a) What fleet came in sight? (b) What preparations were made for the resistance? (c) To "Are you struck, sir?" what answer of Paul Jones "bred hero worship"? (d) What attack from the treacherous Alliance increased the odds? (e) What genius of Paul Jones sent back one hundred and fifty released prisoners to the pumps? (f) What victory, famous in American navy records, was won?
60. In "The Crisis" what impression did Stephen Brice get of the dignity of the Senatorial Candidate of the Republican Party in Illinois? (a) What picture of the inn in the prairie town where he was to find "the homeliest man in the room"? (b) What impression did he get of Lincoln from his story of the Quaker's apprentice?
61. How did Stephen learn that involuntary "sir" which

showed the homage thousands of Americans were to give this "astonishing man"? (a) How did Lincoln characterize Stephen Douglas's followers? (b) What conversation with the reporter showed a new side of Lincoln? (c) How did Stephen find out that Lincoln was not an abolitionist?

62. In "The Question" how did Abe "show the shine he had taken to the Bostonian"? (a) What question did Abe produce from that tall hat? (b) What superb sacrifice struck Stephen Brice? (c) How was the story of Farmer Bell shown to be a parable of Douglas and Lincoln?
63. In "The Crisis" what picture of Little Giant and his panacea for slavery? (a) What picture of the vigor of the young nation in the banners, delegations, and Lincoln's "Basket of Flowers"? (b) What composed this audience of sixteen thousand listeners to a political debate? (c) What transformation came over "the grotesque figure with shrill falsetto voice," as he continued speaking? (d) How did the "Question" show the false construction of "the secret parts of the engine that was to run the ship of state"? (e) What scriptural plainness of speech forced the truth home? (f) What picture of Lincoln, with a child on his lap, shows still another side of his nature?
64. In "The Man of Sorrows" what picture of the city of Washington at the close of the war? (a) How does Captain Lige caution Virginia regarding her interview with the President? (b) What precedence of cases like hers shows Lincoln's kindness? (c) What was

Virginia's first impression of the President ? (d) What stories made her think he should have been a comedian ? (e) Why did she falter and stop in her tirade at " his mercy she had heard of " ? (f) What allusions to Washington's flag, showed the President's " suffering with the South " ? (g) With that quizzical look, what story did he tell that showed " what he was going to do with the rebels " ? (h) What consciousness of littleness and narrowness came to those two, who stood in the presence of that greatness and charity which was Abraham Lincoln ?

65. How does the ability to fuse, into a unified picture, such a confused and complex piece of history as the Civil War, show the large power of Mr. Churchill's constructive skill ?
66. To centre the meaning of that struggle, in the character of Abraham Lincoln, shows what true conception of American democracy ?

Note

The writer wishes to acknowledge her indebtedness to Katharine Lee Bates's *American Literature* (The Macmillan Co.) for the greater portion of the subject divisions. For the suggestions, criticism, and encouragement during the progress of this book the writer is deeply indebted to her colleague, Miss Alice M. Brennan.

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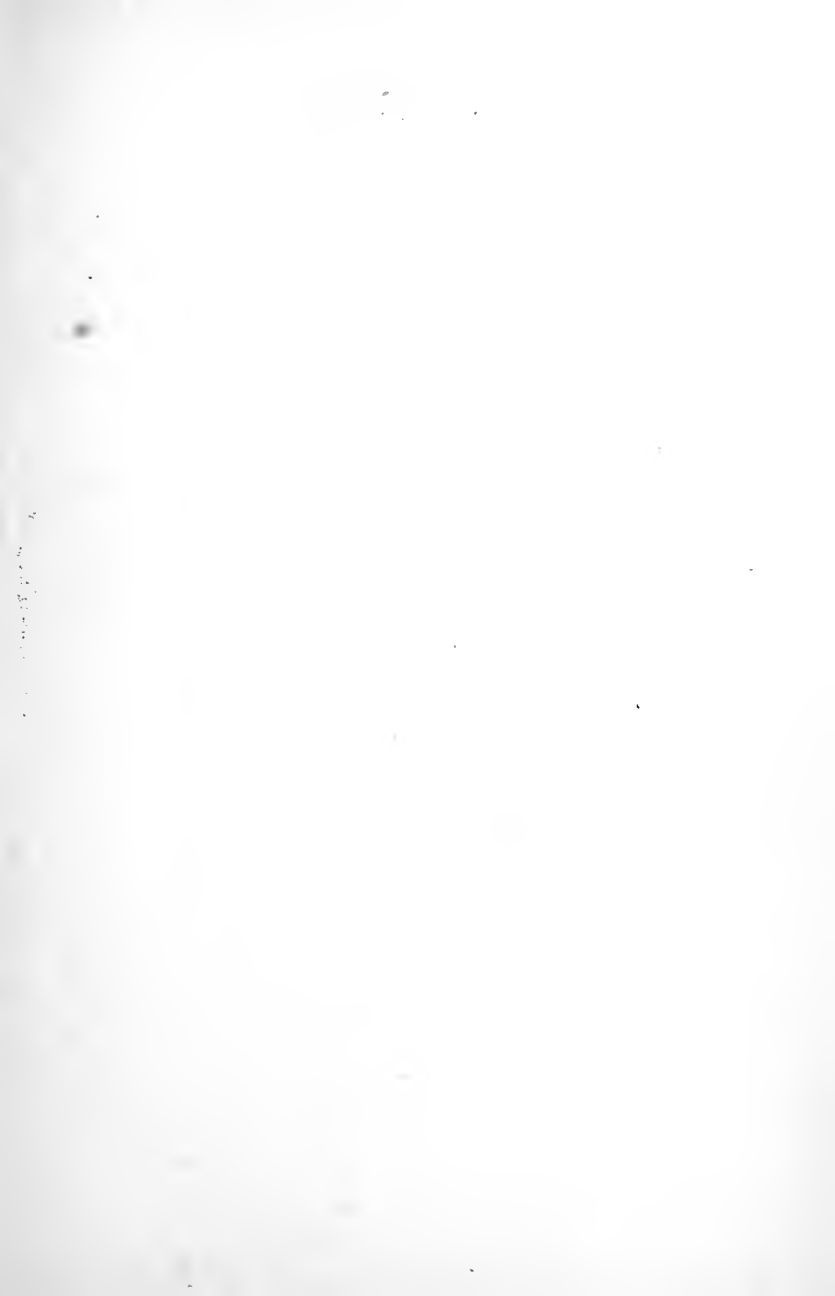
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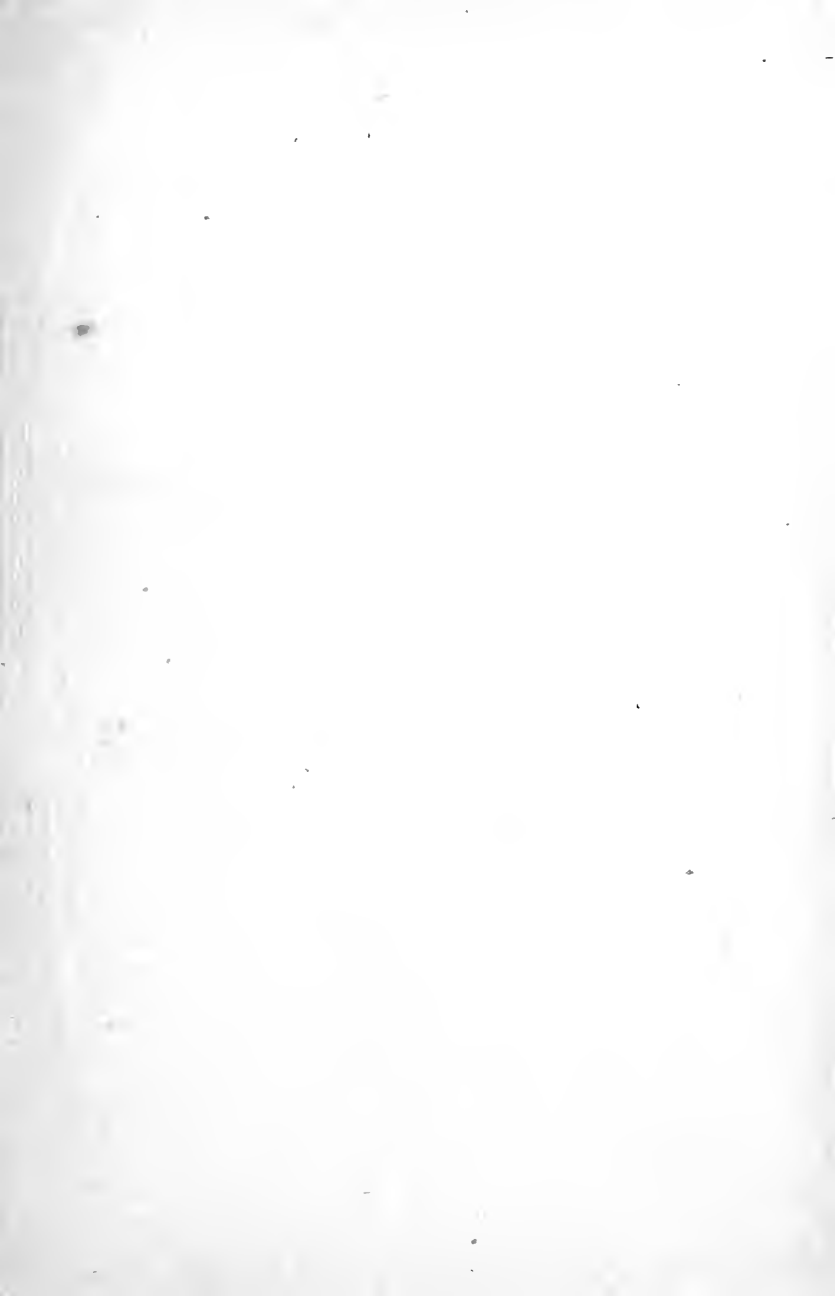
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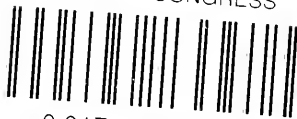
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